Kine WEEKLY

GOVERNMENT FINANCE SCHEME FOR PRODUCTION

See page 3

Cheerfully Yours...

STRIKE UP THE BAND Mickey Rooney, Judy Garland . . . **THE GIRL IN THE NEWS** Margaret Lockwood, Barry K. Barnes, Emlyn Williams . . . **I LOVE YOU AGAIN** Myrna Loy, William Powell . . . **ESCAPE** Norma Shearer, Robert Taylor, Conrad Veidt . . . **THIRD FINGER, LEFT HAND** Myrna Loy, Melvyn Douglas . . . **LITTLE NELLIE KELLY** Judy Garland, George Murphy... **THE PHILADELPHIA STORY** Cary Grant, Katharine Hepburn, James Stewart... **COMRADE X** Clark Gable, Hedy Lamarr.. **MARX BROS. GO WEST . . . BITTER SWEET** Jeanette MacDonald, Nelson Eddy. **FLIGHT COMMAND** Robert Taylor.. **COME LIVE WITH ME** James Stewart, Hedy Lamarr, etc.

THE BOX-OFFICE MARK.....

"GREAT ENTERTAINMENT"
DAILY HERALD

"A SWIFT AND EXCITING FILM"
SUNDAY DISPATCH

"GRAND ENTERTAINMENT"
SUNDAY GRAPHIC

"DASHINGLY ENTERTAINING"
EVENING STANDARD

"A SPECTACULAR EXHILARATING MELODRAMA" NEWS OF THE WORLD

"EXCITING AND GAY" DAILY MAIL

"DASHING FILM" DAILY SKETCH

"IDEAL FOR TYRONE"
EVENING NEWS

"ACTION, EXCITEMENT AND SUSPENSE" THE TIMES

"THRILLS, LAUGHTER, ROMANCE, TEARS"
SUNDAY PICTORIAL

.....FROM

Kinematograph WEEKLY

No. 1765 Thursday, February 13, 1941. Vol. 288

"FOR EVER ENGLAND" "FRIDAY THE 13TH" "MY SONG FOR YOU"

INTERNATIONAL FILM RENTERS, LTD.
167, WARDOUR STREET LONDON, W.1
TEL.: GER. 3131 & 3257 GRAMS: FILMRENTA, LONDON

GOVERNMENT PLAN FOR PRODUCTION FINANCE

Private Investment with Board of Trade Control

£500,000 FOR APPROVED SUBJECTS

TENTATIVE PROPOSALS FOR THE FINANCING OF BRITISH FILM PRODUCTION OUTLINED BY THE BOARD OF TRADE MAY BE SUMMARISED AS FOLLOW:

(a) A sum of money not exceeding £500,000 to be made available from private sources for loan to producers who satisfy a Films Commission of the prospects of their undertaking. No Treasury guarantee would attach to sums lent.

(b) A Films Commission of three members, to operate with an Advisory Committee, which would assume some of the duties now carried on by the Cinematograph Films Council set up under the Act of 1938.

THE PROPOSALS WERE SUBMITTED TO PRODUCTION, EXHIBITION AND LABOUR INTERESTS AT A MEETING TO WHICH RENTING REPRESENTATIVES WERE NOT INVITED.

The subject was fully discussed at yesterday's meeting of the General Council of the C.E.A.

Exhibitors' interests would appear to be affected under the Government scheme for lending £500,000 for film production, inasmuch as the repayment of money loaned would appear to be a first charge on the films' returns.

Objections to the Board of Trade schemes from the point of view of the exhibitors and renters is that there is no incentive to a producer who has received a loan from the scheme to spend to achieve quality, if the lender is assured of a return of his money whatever the entertainment quality of the film.

From the renters' point of view (and it may again be emphasised that the renters were not called into consultation) the position is still more involved. Whereas the exhibitor may retain his portion of the sharing terms under which a film is booked, the renter would be obliged, so the scheme seems to compel, to pay out the loan before meeting its own expenses.

As generally understood, the scheme, unlike that mooted some time ago for a Film Bank with Treasury guarantee, carries no such safeguard, the money proposed to be loaned being supplied by private investors through a Films Commission.

It is obvious that, in the absence of a Treasury guarantee, some safeguard must operate to ensure protection of the money invested.

From the producers' point of view, the amount suggested is entirely inadequate, and could be easily absorbed by a very few films, leaving some producers in the precarious condition in which they find themselves at present.

As a reason for setting up a Films Commission, which might side-track the present Films Council, the financial side of the scheme has its value, but while the Cinematograph Films Council is expressly a statutory body, its powers should not be weakened.

The hush! hush! nature of the meeting with the Board of Trade prevents the whole scheme being available for discussion, as only a few points regarding the scheme have leaked out.

It is necessary, however, to point out difficulties which would arise should the main points of the scheme be adopted, and the above survey is an attempt to summarise them.

David Rose Returns

COMEDY IS BRITISH FILM NEED

Hollywood Aid for War Effort

High praise for the efforts being made by the British colony in Hollywood to provide aid for Great Britain was voiced by David Rose, Paramount Film Service chief, on his arrival in London this week.

DAVID ROSE

Asked about his company's British programme, he said: "We have not budgeted a fixed amount, but we shall produce all the pictures we can, and they will be as big as story and cast demand."

While England's preference at the present moment was for the lighter type of picture, America was still showing a keen interest in the war story.

"It is an eye-opener," Mr. Rose said, "to see the really big efforts the British colony is making out there. One section alone had contributed by various means, concerts, theatrical performances and cocktail parties, and as much as 250,000 dollars for various contributions in kind and money for Great Britain's needs.

"Thirty-six thousand dollars was obtained from three performances of Noel Coward's 'To-night at Eight-Thirty.' Over 200 tons of clothing have been dispatched for people bombed out of their homes."

The scheme to make a film in aid of the British war effort on the lines of "If I Had a Million" was still in existence and production would be commenced as stars and producers found themselves free from other engagements to take their parts in the picture.

GOOD FRIDAY IN MIDDLESEX

Reversal of Decision Urged

Application has been made to the Middlesex County Council to receive an exhibitor deputation to full council on Good Friday opening, following the Council's rejection of its Entertainments Committee's recommendation that kinemas should open on that day.

The Council's decision was reached on a voting of 21 to 18, and this narrow majority justifies a request being made by exhibitors in the area for a rescission of the Council's motion of rejection.

The request is being made formally by the London and Home Counties branch C.E.A., which takes care of exhibitor interest in the Middlesex area.

Middlesex County Council has granted a sliding scale of hours for Sunday opening in its area to meet varying circumstances.

The London and Home Counties branch has suggested to other authorities the adoption of a similar scale for their territories. The hours may be 1.30 to 7, 2.30 to 8, 3.30 to 9, and pre-war hours. Intimation to the authority of the adoption of one of these scales to be made by the exhibitor seeking to change his hours of screening.

ILLEGAL S.O. CONDITIONS

Grimsby To Think It Over

There is still a possibility that Sunday opening will be secured for Grimsby.

At the moment the Town Council has agreed to make application for a Draft Order, but in view of the conditions imposed by the council the local C.E.A. has flatly declined to open.

The KINE. understands that after taking legal opinion the Town Council finds that it has no power to impose certain of the conditions, such as price restriction and the condition that Servicemen should be admitted without having to stand in a queue.

A report on the matter will probably be submitted at the next meeting of the council.

G. W. PARISH

GOLDWYN—U.A. LITIGATION DROPPED

Release Granted from Distribution Contract

A DEAL has been closed between United Artists' Corporation and Samuel Goldwyn by which all threatened legal processes are terminated, cables the KINE. New York correspondent.

Under the deal United Artists purchases all the Goldwyn stock in U.A. and releases him from his distribution contract.

Goldwyn on his part withdraws his action against United Artists. He may continue to release through U.A., but there are rumours that his product may be distributed by Warner Bros.

The settlement now reached ends a long fight between the Corporation and one of its leading producers.

E. T. Carr, joint managing director of United Artists in this country, to whom the KINE. communicated the information in the above cable, said:—

"I am delighted to hear from you that the whole matter has been settled. I am also happy to think there is a possibility of Sam Goldwyn continuing to release through United Artists. This news is very good."

WEST BRANCHES CONFER ON EMERGENCY FILMS

Officers of the Bristol and the Devon and Cornwall branches held a conference at Bristol on Friday afternoon to consider the problem of film dumps and the supply of films in an emergency.

PRODUCTION RECORD IN AIR BLITZ

British National's £225,000

NO UNREMUNERATIVE FILMS

THERE has been no let up by British National in production, which indeed has actually increased as war conditions have intensified until at the height of the Blitz, the company had three films in work at one time.

Since July, 1939, they have produced twelve films at a cost of over £225,000; the whole expenditure being self-financed.

This inspiring record of his firm's war time activities was given on Monday by G. W. Parish, chairman of British National, who also added the scarcely less important information that not one of these pictures had proved unremunerative to the company.

Mr. Parish, who was speaking on the eve of the presentation of "This England," a topical story, which deals with previous invasion of this island, said his directors had decided to donate 10 per cent. of the gross U.K. receipts from the film to the Soldiers', Sailors' and Airmen's Families Association.

"This England," continued Mr. Parish, was one of three films, the others being "Love on the Dole" and "Old Mother Riley Takes a Chance," which would all be Trade shown within three weeks. That, he thought, would be widely appreciated as a real effort on behalf of British production.

"We are not going to let it rest at that," said Mr. Parish, who went on to speak of the starting that morning of "Penn of Pennsylvania," a film to be made on a wide canvas which he hoped would appeal as strongly to our American friends as he thought it would over here. They were also engaged on "Pimpernel Smith" on which Leslie Howard was working, and preparations were well advanced by John Baxter to take the floor with one of his great human real-life stories in which he excels.

Problems of production multiplied daily, said Mr. Parish, but Lady Yule had never faltered in her desire of doing everything possible to help forward British production.

London Delegates

London and Home Counties delegates to the General Council were announced at the adjourned meeting of the branch last week. Delay in announcement was due to a tie for thirteenth place, which was eventually decided by further voting.

The ballot result was: A. S. Moss, R. H. Dewes, Theo. H. Fligelstone, A. J. Gale, T. France, A. Freedman, Coun. A. W. Green, A. Jarratt, Sid Hyams, Cecil Bernstein, K. A. Nyman, Alfred Davis, C. A. Mathes.

FRENCH FILM PROBLEMS

Control Shared By Nazi and Vichy Authorities

The Nazi military authorities have taken virtual control of the French kinema Industry in occupied France, according to information reaching London.

Under regulations recently issued, foreigners and Jews will be excluded from important posts in the Industry. The distribution of newsreels and instructional films will be extended, and certain new censorship regulations will be imposed.

Under the regulations the German authorities will not only be able to direct the film censorship, but will also be in a position to influence the type and trend of French films.

The new laws explicitly state that the censorship will not be merely passive, but has been designed to guide the work of producers.

It is laid down that films must not contain anything to embarrass the French or German Governments or the German Military Command. Newsreels must not contain anything against Germany or its political regime.

The position of Marshal Petain must be treated with scrupulous care, it is stated, and there must be no mention of the German Army, Navy or Air Force, or the disposition or movement of troops.

No allusion to General De Gaulle or to Great Britain is permitted and there must be no polemics about the Armistice with France.

If reference is made to diplomatic news, the only versions to be quoted are those issued by the German official news agency or given in German broadcasts in French.

Similar prohibitions are enforced under the new regulations in respect of theatres and music-halls. No news originating in unoccupied France may be used without the approval of the German Military Press Bureau.

Redundancy Difficulties

In unoccupied France exhibitors are faced with our own pre-war problem of redundancy.

Continued on page 13

British Movietone News
pictures from
LIBYA
are
SENSATIONAL!

KINEMATOGRAPH WEEKLY

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THE MOUNTAIN LABOURS

MONTH after month has drifted by, and even to-day the world is still waiting for a frank statement of the Government's intentions in support of British film production. The Industry as a whole has been eager to do everything possible to harness the unparalleled power it represents so that the maximum service to the nation should be secured, but its offers to co-operate have hitherto been met with the question—with what?

Something like a scheme now seems to have been prepared, and what has been allowed to leak out about it—and the reports are probably fairly accurate, although not official—seems to prove what we all feared. The mountain laboured, and brought forth a mouse.

Britain's need for a vigorous presentation of her culture is as great as the need for a businesslike and self-supporting—not to say tax-paying—Industry. Our ability in the matter of film production is great, but not so great as it might be, if it were given Government support and financial facilities.

As far as the scheme has been made public, it seems to be out of the question that full value can be attached to it. In the first place, we have heard nothing to suggest that official circles properly appreciate the medium with which they are dealing. We have not made this discovery recently, for we have had the "Forty-ninth Parallel" and its adventures on both sides of the Atlantic before us for a long time.

Now we are told about access being afforded to half-a-million pounds, which, as far as ordinary production policies are concerned, may mean two or three daring strokes, or a large number of pettifogging ones. And behind it all we see, as always, an idea which convinces us of a failure to understand the real problems of production.

Precautions to safeguard the money invested are to be expected, but there is implied an unjustified feeling that what serves an ordinary manufacturing business will serve the film Industry. In point of fact, there are very few points at which the rules of general commerce will touch the intricacies of picture production.

To take the most striking peculiarity of our business—the value of the goods produced. Even when a production is finished, nobody on earth is qualified to judge it and say "this is going to be a remunerative investment for the financier." It has to receive a studied publicity campaign, and it has to be accepted by the man in the street, before its sponsors know whether it is a worthwhile business proposition.

The utmost they can do at present is to make sure every pound invested in it is properly used; to employ capable and tested directors and actors; to understand and practise wise spending to give unremitting attention to every detail in distribution. After that you may hope for success, you may deserve it, but no man of experience in this business will guarantee it.

Even so, as far as the scheme itself is public property, it certainly seems a surprising gap has been left in the preparations when we learn that the distributors are no party to any arrangement at which the Government has arrived. As far as the business end of the film Industry is concerned, it should be recognised that the renter's office is the nerve centre of the whole financial structure.

Long Shots

A HAPPY SEPTUAGENARIAN—BINOCULARS FROM OVERSEAS—DISOWNED—SNOWED-UP PROGRAMMES—DAVID ROSE BACK—ODEON PATRONS' HOSPITALITY —SCIENCE BY FILM

FEW people not in the know would credit Councillor F. J. Spickernell with the distinction of having reached his 70th birthday. At the Portsmouth C.E.A. meeting last week, the Chairman congratulated him and ventured the hope that he might congratulate him when he reached the really advanced age of 90.

REPLYING, Mr. Spickernell revealed a few particulars of a really varied career. He joined up at 17 and served at Malta in days before air raids were thought of and elsewhere. He has been round the world, and among other activities besides kinema building is the making of furniture. These made up a varied life full of happiness.

DEMANDS of the Services for binoculars are by no means satisfied, but a happy inspiration on the part of Sam Eckman promises to do much to make up the deficiency. He has pressed M-G-M headquarters in New York into the service, and officials there are asking film and theatre people for any field or opera glasses they can spare.

"I DON'T want to appear unduly optimistic," Mr. Eckman told me, "but I cannot help thinking we shall be able to make quite a considerable donation for the Forces of the Crown. I know the sentiment of the United States public, and I hope we shall have some hundreds of binoculars to hand over. There must be any number which are hardly ever used, and to what better purpose could they be put?" A fine thought, and may every success attend it.

SOMETHING of the glamour of ancient melodrama attaches to the virtual repudiation of the M.o.I. short film "Telefootlers" by its progenitor, John Paddy Carstairs. "This is not my chee-ild." J. P. C. has good cause, he holds, for his indignation.

HE writes:—

"Telefootlers." This short film made for the M.o.I. by me is being sent out, in my opinion, in an uncomplete state; certain link shots and superimposed explanatory sub-titles are missing and as writer-director I must reluctantly point out that I consider this film incomplete. I requested my name to be removed from the picture and this has not been done.

IT is possible, now that a decent interval of time has passed, to reveal the fact that there has been snow in parts of Great Britain. So it comes that a tribute can be paid to E. H. James, of Llanrwst, vice-chairman of the North Wales section of the North Western branch C.E.A.

DURING the heavy snowfall, when many of the roads in North Wales were snow-bound and a film transport vehicle became "immobilised" in a deep drift at Aber, he set out with his operator in a car to collect as many of the programmes as possible for his rivals in business.

THESE hardy explorers, looking like Scott's Antarctic heroes, crossed two ploughed fields and cut through the drifts, eventually reaching the transport van and collecting as many films as he could for destinations which could be still served by rail. But the weather turned worse and a second journey was rendered impossible. Nevertheless, many kinemas which otherwise would not have had a fresh programme to show, were able to carry on as advertised. A good bit of work!

DAVID ROSE has been a fervent "rooter" for British people during the time he was in America. I have before me the text of a broadcast he gave in the form of a colloquy with the California announcer.

Coun. F. J. SPICKERNELL

HE was able to give them first hand descriptions of London's September raids and a picture of Coventry on the day following its air punishment. British coolness under fire, British courage in enduring hardship, and British determination to carry on were the burden of his message.

GLAD to get a line from Leslie Knopp, adviser to the C.E.A. on technical matters during peace time, and as an A.M.I.N.A. (which, interpreted, is Associate Member of the Institute of Naval Architects), doing good work in ship construction and repair in a Northern port which shall be nameless.

GOOD guessers may gather his whereabouts from the following paragraph: "I have periodical trips to sea. . . . When I was away recently the fellow who has charge of the weather seemed determined to cool everybody's ardour. Gosh! I've never experienced it colder; the thermometers had their lowest markings, and a couple of blue-nosed Nova Scotia men amongst the crew, who had fished off the Arctic Circle, had to admit they had never known it so perishing. My feet cracked badly and became very painful."

HE concludes with a wonder whether the general public realise what a hell of a time the boys in the Navy have. We of the KINE. get an inkling from reading between the lines of letters from a KINE. colleague, A. J. Martin, who has been mine-sweeping during the past twelve months.

SENSATIONAL first pictures of Tobruk are shown in thrilling scenes in the British Movietone News. The complete rout of the Italians and the dramatic story of Haile Selassie's return to his people form highlights. Striking pictures show the Emperor arriving to raise his standard in Abyssinia, and the march past of his troops.

ALSO featured are spectacular pictures of Corvettes at work submarine chasing, and watching for mines, and a realist attack by Grenadier Guards on a "German pill-box." Other items include pictures of Wendell Wilkie touring Liverpool and Manchester, and of his visit to the King; high speed repair work of some damage on railways, and President Roosevelt speaking on All Aid to Britain.

THROUGH Cecil Cattermoul, of the Cattermoul Film Service, I have received a list of film titles sent to him from a Portuguese customer, who has attached thereto political interpretation. Some of them are very caustic.

HERE they are: "Invisible Enemy" (Italian Fleet), "Under Two Flags" (France), "You Can't Take It With You" (Greece or Gibraltar), "Public Hero No. 1" (Churchill), "It Happened One Night" (The Armistice with France), "Midsummer Night's Dream" (Defeat of England), "The Miracle Man" (General Wavell), "Air Devils" (R.A.F.), "Sing Sinner Sing" (Mussolini). There are many others in the list, which is printed above to show how one Portuguese, at least, interprets current events.

THE numerous friends of John Bolloten, Midland manager for Paramount, will hear with regret that he is shortly resigning. Formerly for many years a member of the head office staff, Mr. Bolloten came to Birmingham a few years ago as special representative under manager J. C. Corper. Subsequently, when Mr. Corper retired, Mr. Bolloten succeeded him and has made a whole host of friends in the Midlands.

A LETTER from H. B. Harris (now at the Tudor, West Bridgford), written in his best staccato style—modern Jingle-ese—is on the notepaper of "Avenue Firewatchers," of which H. B. is organising officer. The Tudor is a sort of crow's nest affording, from its spotting-post on the roof, a commanding view of the whole shopping centre.

THIS is how he tells us. Meeting of Watchers to-morrow—35 to cover 230 duty hours—phew!—Tudor is H.Q.—rest-rooms and equipment—asbestos gauntlets for each squad member—only serious snag so far, no tin hats!—Next job, arranging weekly rota—roll on duration—what about "kinemas for service"?—and do we appreciate our KINE WEEKLY? Yes Sir!! Looking down the list of officers, I see H. B. knows his Onions.

LAST Friday's B.B.C. programme, "In Theatreland Now" had an interesting feature in connection with British Lion's West End release of "You Will Remember," Jack Raymond's production of the colourful life of Leslie Stuart, the celebrated British composer.

TOM E. FINGLASS, who plays the part of Eugene Stratton, the American songster, for whom Leslie Stuart composed several songs, has been introduced in the above B.B.C. programme. The feature proved a most interesting one as Tom Finglass not only sang some of Leslie Stuart's songs, but also recounted some of his intimate recollections about Eugene Stratton and Leslie Stuart, both of whom he knew intimately well. "You Will Remember" is being generally released this week.

ALL those who know the unattractive side of Army life to a lad fresh from home in the bare, drab interior of an Army hut, will applaud Oscar Deutsch for the scheme launched by him by which patrons of Odeon kinemas entertain soldiers quartered in their midst, while their own sons and brothers are possibly the guests of Odeon patrons in other towns.

THIS Odeon Services' Club, as it has been called, has the sanction of the War Office and is proving an enormous success throughout the country. Thousands of men in khaki and Air Force grey are regularly receiving hospitality in the homes of Odeon patrons.

QUITE wisely, the Projectionists' Guild has decided this year not to hold the Annual Carnival Ball which has been such a success in recent years, at the present time. The organisers and committee have decided to postpone the event until a later date when conditions may be more favourable for a get-together.

SATURDAY afternoon saw the delayed opening of the London Scientific Film Society season at the Polytechnic. The programme was a compilation of films giving the history of aviation as its main theme, with the American version of "London Can Take It" added. It was well attended, the audience including a large sprinkling of Air Force uniforms, and Sidney Bernstein took time off from his M.o.I. job to come along and give it a send-off.

HE said he hoped that the people who were there would start a whispering campaign and so bring more and more members along to these well-chosen programmes which he felt were fulfilling a really good job not only educationally, but in bringing people together who were interested in this type of entertainment.

THE STROLLER.

ARBITRATION ON CURRENCY WITHDRAWAL RATIO

KINE. New York Cable from *Motion Picture Daily*

UNIVERSAL, United Artists and Columbia plan early conventions on new season selling, taking advantage of the non-conformance Consent Decree binding other majors. Universal at a meeting in Chicago the past week-end announced 42 to 46 features, 12 action films, 4 serials and 56 shorts next season.

WILLIAM LE BARON resigns as Managing Director for Paramount production, May 1, to produce independently for Paramount release. His successor will be Buddy De Sylva, under Frank Freeman.

PARAMOUNT EARNINGS last year were $761,700, nearly double the previous year, and pays 20c Common dividend.

GABRIEL PASCAL, in America, says Bernard Shaw believes the screen is the greatest medium for artistic expression. He is now writing screen original. Pascal plans two yearly Shaw plays exclusively for U.A. release. He decries the star system.

HARRY RATHNER has resigned from the Board of Producers' Releasing Corporation, and O. Henry Briggs, former President of Pathé Laboratories, has become President of P.R.C.

BRIGGS ALSO holds a position on the Monogram Board, and this remains unaffected. His entry into P.R.C. has been the means of bringing in more finance.

WALT DISNEY profit for the first fiscal quarter is $140,000.

RKO-RADIO restores salary cuts imposed in September, 1939.

ARBITRATION BEGINS this week on the method of allocation of English currency withdrawals by the eight majors.

Close-Ups

By

— Screencomber —

ALICE IN WARDOURLAND

"SO they're going to make British films in Hollywood," said the Mad Renter, rubbing his hands with glee.

"Then what will happen to the British studios?" asked Alice.

"Don't ask silly question," said the Renter irritably. "Obviously there must be a reciprocal agreement by which the Hollywood studios make pictures in Britain, and by the time we have shipped all our people out to Hollywood and they have shipped all theirs over here, everything will be plain sailing."

"I see," answered Alice. "We use Hollywood and they use us."

"That's right," said the Renter. "It all works out perfectly, and suppose we want to make a picture about Bonnie Prince Charlie, all we need do is to send a unit out to the Canadian Rockies, so that the backgrounds look as much like the Scottish Highlands as the Highlands themselves."

"And if they want to make a story of the Canadian Pacific Railway," said Alice, who was a smart child, quick to grasp things. "The Canadians need only send a unit over to the Scottish Highlands to get scenes as near like the Rockies as the real thing."

"Correct, my child, I really do believe you are beginning to learn at last," beamed the Renter.

"At that rate," said Alice, with a thoughtful frown, "a sea picture will have to be made on land—doesn't that present some difficulties?"

"No more difficult, silly, than making a land picture at sea," snapped the Mad Renter.

ON THE ALERT

DURING a Glasgow Trade lunch the sirens sounded just as Alex King was about to address the assembly. This is an innovation that might well be continued in peace time when the problem, what to do with your air raid siren, arises. It is generally agreed that the present system of three knocks with the gavel, unless they are particularly hard ones and on the head of the prospective speaker, is not sufficiently effective notice.

The buzz of conversation is even likely to drown the toastmaster's announcement so that all warnings are liable to be ignored and the unsuspecting guests are liable to find themselves suddenly in the middle of a speech with no means of escape. There they must remain hopeless and helpless through the whole spiel.

Here then is a real humanitarian use for out-of-work sirens. All banqueting halls could easily be fitted up so that just before any one feels a speech coming on, the well-known warbling note echoes through the hall. Guests would then be able to rush for the nearest sound-proof shelter where they would remain, eating their *sole bonne femme* or their *poulet roti*—without which no Trade lunch or dinner is complete—until such time as the welcoming notes of the "All Clear" announced that the speech was over and that they could return to eat their meal in silence—unless, of course, it was still the soup course.

NAZI MASTERPIECE

GOEBBELS, according to my verbose and ver' boozed colleague "Stroller," plans to reply to "The Dictator" with a slyly, subtle dig at the villain Churchill and his confederates, in which they appear as Jewish rabbis. We, which is more than that old keyhole "Stroller" can boast, have been privileged to see the script of this brilliantly witty little satire which has been called "Jew Don't Say?" and here is a brief excerpt which old Snoopy Stroller can pinch if he feels like it.

"Oi, oi! Vat a time ve 'ave, Issy Churcheim, you and me exploiting them Christians for our masters, the Jewish capitalists, vat start the var, Issy, me boy."

"Vy not? After all, Abie Edenstein, we exploit 'em and mit the gelt we buy many motzahs."

We flash to a shot of Hitler, his face shining with piety, goodness and cream buns. Tears of pity spring to his eyes as he says, "We must do something, boys, to rid these poor down-trodden English of their Jewish oppressors."

Goering's face lights up with inspiration. He adjusts his halo. "How," he asks laughingly, "about a pogrom?"

We cut to Hitler's triumphant entry into London. Crowds wait to greet their liberator. Shot of Hitler's car. The Fuehrer speaks.

"See, Herman," he says, "these Englisch give a strange salute. The arm is extended just as ours, but it is the back of the hand they show, and why the two fingers alone are left erect?"

"Fuehrer, the Englisch take time to learn. They do their best."

"But also I miss the 'Heils.' Instead they let their breath escape violently through pursed lips. This also, Herman, is an Englisch custom?"

"Ja, mein Fuehrer, it is an old English form of welcome which they call the blackberry or the strawberry, I believe."

Interiors of the Empire epic 49th PARALLEL (Ortus) were started last week at Denham. Among those present were (from left to right). Leslie Howard and Glynis Johns (visiting the production prior to their own appearance in it), Oscar Deutsch, Laurence Olivier, John Sutro, Harold Boxall and director Michael Powell

U.S. Exhibitors' Welcome to Evacuees

LONDON TRIBUTE TO GRAND GESTURE

Trade Brotherhood

THAT the British children evacuated to the United States would receive a kindly and generous welcome we always knew. A letter just received by one of our readers whose boy is over there illustrates more vividly how their American hosts are treating their guests than the most confident of us had anticipated.

It is Leslie M. Posner, general manager of the Gaumont State, Kilburn, who has let us see a communication from a colleague manager in Massachusetts to whom he had written on the strength of his son's stay in the neighbourhood, and the spirit of the U.S. exhibitor's attitude is so cordial that we feel it should be seen and appreciated by British showmen.

Jack Markle, manager of two kinemas in Brookline writes:—

DEAR MR. POSNER,

Your letter of December 2, received to-day, and I naturally noted with interest the contents. I immediately got in touch with the Clemens' family where your boy is residing and found out that he was spending the Christmas and New Year holidays in New York City. However, I informed Mr. Clemens that when the boy returns from New York, that he come in and see me, and that I shall fix him up with a season pass for the year 1941, good at both our theatres here in Brookline—namely, the New Brookline Theatre and the Coolidge Corner Theatre.

I will also get in touch with Mr. Greenway at Loew's State Theatre in Boston, and see that he is taken care of there, and perhaps also for the Keith Theatre, also in Boston. Rest assured that we are happy to know these things here in the good old U.S.A., and anything I can do to make his stay here happy you can feel sure that I will.

If there is anything else other than issuing these passes that I can do for your son, will you please feel free to write, as we are only too glad to help out our brothers in times such as these.

Only last week I had a group of 40 girls and boys as guests at my theatre, boys and girls that had come from various parts of England for the duration of this war. They all seemed in high spirits, and felt sure that all would turn out well, giving the usual "Thumbs Up" salute. They are all interesting children, and America has taken them to its heart.

Please feel free to write me at any time; your requests shall be carried out in any way you should want them.

Yours very truly,
JACK MARKLE.
City Manager.

To those in the Trade whose children have been sent overseas a letter so greathearted must inspire a lively appreciation of the brotherhood which exists between the English-speaking nations, and particularly between the members of our own Industry on both sides of the Atlantic.

GRIERSON TO STAY IN CANADA

Has Reconsidered His Decision

John Grierson, Dominion Film Commissioner, who resigned his office a month ago, is reported to have reconsidered his decision and will stay at Ottawa. A meeting of the National Film Board will be held within the next few days to settle the matter.

Prime Minister MacKenzie King said in a letter to Sidney Smith, president of the National Film Society in Manitoba that in the Government's view an effort should be made to retain John Grierson "until the work of the (Film) Board has been firmly established."

The Prime Minister's letter was in reply to one from Smith reporting that his organisation directors felt Mr. Grierson should be asked to remain Film Commissioner until he could initiate a Canadian into the work, as successor.

Although Mr. Grierson announced his resignation about a month ago, it has not been accepted yet.

JULES SIMMONS JOINS LOUIS JACKSON

Gerald Freeman Resigns from Anglo-American

IN order to devote his undivided attention to the activities of his newly formed production company, Gerald Freeman announces his resignation from the board of Anglo-American Film Corporation, Ltd.

J. SIMMONS

The announcement is made by Louis Jackson of the appointment of Jules Simmons to be his personal assistant.

Mr. Simmons, the late general sales manager of Grand National Pictures, Ltd., after a considerable period with RKO-Radio Pictures, Ltd., as sales supervisor, and previously with United Artists, has a host of friends in the Industry throughout the country who will wish him well in his new sphere of activity.

SMETHWICK HOURS CHANGED

Smethwick Town Council has instructed the Watch Committee to approve an alteration of Sunday opening of kinemas to 2.30 p.m. to 7 p.m. in place of 6 p.m. to 9 p.m. as at present.

On February 19, at 10.30 a.m., British Lion will hold a special Trade show at the Forum, Birmingham, of the million-dollar musical film, "Hit Parade of 1941," starring Kenny Baker, Frances Langford, Hugh Herbert, Mary Boland and Patsy Kelly.

ROUTING FILMS FOR TROOP ENTERTAINMENT

Advisory Posts in Each Command

C.E.A. NOMINATIONS

THE names of honorary representatives of Trade associations who will advise Entertainments Officers on routing mobile kinema units were presented to the C.E.A. General Council at Nottingham on Wednesday.

As notified in last week's KINE. the name of Fred Clive had been put forward as a joint nomination of the K.R.S. and C.E.A. for the post of Chief Executive Officer.

The C.E.A. report is as follows:—

The Joint Committee with the War Office has now been formally constituted. In response to a formal invitation from the War Office to nominate to the committee three members, in addition to the General Secretary of the Association, the names of Coun. H. P. E Mears, S. K. Lewis and E. J. Hinge have been submitted and accepted. The invitation to nominate the General Secretary was also accepted. An invitation in similar terms has been addressed to the K.R.S. and has been dealt with by that Society.

The War Office has three members and a fourth technical member. The Chairman of the Committee is Brig.-General Lord Croft.

Honorary representatives of the C.E.A. and of the K.R.S. are appointed in the various Commands. The C.E.A. and K.R.S. nominations are:

Eastern: C.E.A., T. H. Fligelstone; K.R.S., A Weeson.

Northern: C.E.A., E. J. Hinge; K.R.S., F. Holdstock.

Scottish: C.E.A., A. B. King, C.B.E., J.P.; K.R.S., E. Pyser.

Southern: C.E.A., Coun. H. P. E. Mears; K.R.S., J. Jacobs.

Western: C.E.A., W. J. Speakman; K.R.S., R. Wilkinson.

The function of these honorary representatives is to advise the Entertainments Officer in the Command in relation to the routing of the mobile kinema units. There is a general agreement that films shall not be shown within two miles of an existing kinema, with a reservation that in exceptional cases consideration may be given either to an exhibition within that area, or, on the other hand, an extension of the barring radius.

As at present envisaged the principal work of the honorary representatives will be ironing out any local difficulties and generally to see that exhibitors' bars are observed.

An invitation was extended by the War Office to the Joint Committee to submit a name for consideration by the War Office for employment as an official in the Welfare and Entertainments Branch and, after due consideration in conjunction with the K.R.S. representative your representatives have agreed to a joint nomination of F. Clive, whose name has been submitted.

The Joint Committee is now in being and very shortly we may anticipate that the Executive Officer referred to will be at work and that the honorary representatives to the Area Commands will have entered upon their duties in conjunction with the Entertainment Officers.

As further matters arise so the C.E.A. representatives on the Joint Committee will report to the General Council.

The KINE. understands that Mr. Clive's nomination originated from the K.R.S. and was agreed to by the C.E.A. His long and active experience in the booking of films was a strong point in his favour.

C.E.A. PRESIDENCY SQUABBLE

Mears Explains Misconceptions

IN order to put into proper perspective the different readings that have been given to the proposal that he should stand for a second term as President of the C.E.A., Councillor Mears, in his desire that no misconception can exist on the present situation, wishes to let members of the Association judge from the plain facts of the case.

When the question of a second term as president first arose Coun. Mears recalls that he approached S. K. Lewis (the vice-president) and W. J. Speakman, whose branch was waiting to nominate him as vice-president. Both expressed themselves quite satisfied to leave things as they were; in fact, it was not until after Mr. Lewis had been nominated that Mr. Speakman, after a further conversation with the president, allowed his name to go forward.

"In the meantime," continued Mr. Mears, "I had intimated to my supporters that I was prepared to serve for a second year in view of the many vital questions which are still unsettled.

"I was surprised when, just previous to the Portsmouth meeting, Mr. Lewis's nomination came forward. However, in a democratic institution such as ours any number of names might come forward, and I take the view that the matter of the presidency should be settled by members by ballot.

"The relationship between my vice-president and myself has always been an exceedingly happy one, as I explained at the branch meeting. I was, however, astounded to read a headline in the *Daily Film Renter*:—

'*Mears says Lewis Agreed to His Renomination*,'

and knowing this to be wrong, I rang up the Pressman who reported the meeting for the three Trade papers, and I particularly desire his letter to be quoted:—

Dear Mr. Mears,

In reference to our conversation yesterday, the reports of the annual meeting of the Hants and Isle of Wight branch of the C.E.A. were sent to the Trade Press by me on behalf of the local correspondent, Mr. Fitzgerald.

The suggestion in the *Daily Film Renter* that you said at that meeting that your nomination for the presidency of the C.E.A. for this year was supported by Mr. Lewis is entirely inaccurate. The report of your remarks as printed in the KINEMATOGRAPH WEEKLY and the *Cinema News* is the correct report as sent by me. In fact, I sent an exact copy to *The Daily Film Renter* of what was forwarded to the other papers and something appears to have been read into my report which was not there, unless that paper had a report from some other source. This seems improbable as I was the only Pressman at the meeting.

I still have my shorthand notes of your speech which, although not absolutely full notes, very definitely show that you said in a recent conversation with Mr. Lewis, with whom you were on very friendly terms, he was quite willing that the presidency should be decided by a ballot between the two of you.—Yours faithfully,

W. NOTLEY.

"These unvarnished facts I have put beore my members," added Mr. Mears.

"With regard to my telephone communication with Mr. Lewis, I cannot help feeling he has misinterpreted my reason for calling him up. I was in two minds whether to withdraw my nomination in his favour, but before I could make any suggestions on the matter Mr. Lewis said: 'I promised my people to go forward. Let us have a contest and if you win I shall be the first to shake hands with you.'

"I have no feelings whatever in this matter and have hesitated from the start to reply to the first Press mis-statement that started the trouble. As a democrat I am quite prepared to abide by the decision of the majority of the membership. In any case the Association will always count on my wholehearted services on its behalf."

"FLIGHT COMMAND"

Robert Taylor stars in M-G-M's great naval aviation story FLIGHT COMMAND, which they are Trade showing on Wednesday, February 19, at 2 p.m., at the Cambridge Theatre. Frank Borzage directed and Walter Pidgeon and Ruth Hussey are in the main leading roles

AIR RAID CASUALTIES IN PORTSMOUTH AREA

Complaint of Film Mutilation

HEAVY COST OF FIRE WATCHING

FIVE Portsmouth kinemas and one at Cosport have been destroyed in recent air raids, and three others have had to close their doors. This fact was mentioned at the monthly meeting of the Portsmouth branch last week, when the members accepted the hospitality of the Odeon, North End, for their meeting, the offices of the Secretary, at Southsea, having also been burned out in the blitz.

Before opening the proceedings, the Chairman (CHARLES CLARKE) said he was sure they would all join with him in extending their sincere sympathy to all who had suffered in the blitz. Some of them were very lucky to be there at all.

The Secretary (ARTHUR DANIELS) said that everything was destroyed at his offices, but thanks to the chairman, he had copies of the minutes of all last year's meetings. The cash book had been re-prepared and everything was now working again.

Thanks were also expressed to S. H. PARSONS for the use of the Odeon, and he replied that the accommodation was at the disposal of the branch as long as they liked.

A letter was received from the National President (Coun. H. P. E. MEARS) stating that he was grieved to hear so many of them had suffered such serious loss owing to enemy action, but he would be pleased to do anything he could, through the offices of the C.E.A., in any matters arising out of their hardships. He also expressed his sympathy with Mr. Daniels in the loss of his offices, but added that he was relieved to know that he was safe.

Mr. DANIELS mentioned that he was now operating from 26, Hampshire Terrace, Southsea.

Sunday Contributions

The question of the Sunday opening contribution was raised on a letter from the Town Clerk stating that application had been made for a refund in respect of certain kinemas which had been closed and were not reopening. It was mentioned that the Sunday licences had not yet been issued and that the contribution of £200 fixed by the City Council was payable in advance, the amount due from each individual theatre being apportioned by the Town Clerk, after consultation with the branch secretary, based on the capacity of the various halls.

In the discussion it was pointed out that the only fair way to meet the position was to re-allocate the Sunday opening contribution among the kinemas which were still carrying on. A proposition to this effect was moved by A. LEVISON, seconded by S. H. PARSONS, and carried.

Fire Watching

Reference was made to the new obligations likely to be placed upon kinemas by the new fire watchers' regulations, and the CHAIRMAN remarked that if the Regional Commissioner was going to insist on the full requirements he did not know how they were going to meet them. It would mean adding £10 to £20 a week to their costs, because they were not allowed to call on members of their staffs who were already serving as wardens or in the Home Guard.

So far, they did not know what the absolute requirements were, but apparently a night watchman was not sufficient, because they had to have fire fighters as well. If they could not find the men he understood the local authorities would do so, but he did not see how they were to stand the addition to the wages bill.

Mr. PARSONS stated that three men would be required—one spotter and two auxiliaries. He suggested that the best thing to do was to combine with the owners of adjoining properties to fix up a rota under which two men would be on duty each night, in addition to the usual night watchman.

The Vice-Chairman (W. ELLIOTT) stated that he had called a meeting of those living in the vicinity of his theatre, and a rota of volunteers had been fixed up, including some of the people from the side roads as well as the shopkeepers near by, and they used the kinemas as their headquarters.

Mr. PARSONS said he thought the people serving in adjoining businesses would jump at the idea, because otherwise they might be called upon by the authorities to serve in other parts of the town.

Mr. Badman spoke of the experience gained in tackling incendiaries in the Isle of Wight, and impressed the importance of drying out the sand that was kept for use, because wet sand was no good.

The CHAIRMAN remarked that they could not always work with neighbours, because there were some instances where the surrounding properties were practically wrecked. There was little more they could do, pending the official regulations, but he thought the discussion had been useful.

The Employees

A letter was received from T. O'Brien, organising secretary of the N.A.T.K.E., with reference to his visit to Portsmouth to discuss negotiations for an agreement for the area. He stated that to avoid wasteful discussion it was proposed to ask the Portsmouth members to adopt the agreement for the Sussex area, and in asking the branch to fix a date for a meeting to commence negotiations, he suggested that the Isle of Wight situation could be discussed at the same time.

It was pointed out that owing to the present position of affairs in Portsmouth the branch could not proceed further in the matter at present, and the Secretary was instructed to write to Mr. O'Brien suggesting that the negotiations should be adjourned for the time being.

Council Procedure

The General Secretary (W. R. FULLER) wrote drawing attention to the fact that all matters for inclusion on the General Council agenda should be in nine days before, but while there was no desire to be excessively formal, it would not be possible to undertake to include on the agenda any items received later than the Friday previous to the meetings.

F. B. B. BLAKE stated that the attendance at the General Council meetings had fallen off considerably since they had been held out of London. The next meeting was at Nottingham.

Come Back to London

It was pointed out that the London and Home Counties branch had passed a resolution strongly deprecating the practice of holding General Council meetings in the provinces, "and in most outlandish spots," and calling upon the General Council to resume holding their meetings in London.

The CHAIRMAN said he thought the resolution ought to be supported. There were only 27 delegates present out of about 110 at the last meeting at Newcastle. He thought that was all wrong.

Mr. BLAKE proposed that the London and Home Counties resolution be supported, and this was seconded by Coun. F. J. SPICKERNELL, and carried.

Closures and P.R.S. Fees

Coun. SPICKERNELL mentioned that he had written twice to the P.R.S. with regard to the return of the P.R.S. fees in respect of kinemas that were closed, but had received no reply. He considered that where a theatre had to be closed in consequence of enemy action, the fees should be repaid.

Mr. BLAKE said he understood that the C.E.A. were in communication with the P.R.S. with regard to the matter.

Ill-treated Prints

Arising out of complaints as to the bad condition of films, Mr. Fuller forwarded copy of a letter received from Frank Hill, secretary of the K.R.S., suggesting that operating staffs were not handling films with the same degree of care as in pre-war days, and that a suitable reminder about the matter might ameliorate the position to some extent.

It was remarked that some of the copies were evidently not being re-examined before being sent out again, and the CHAIRMAN said that every copy should go through the renters' hands before being reissued, but for the sake of the other fellow they should impress upon their operators to take all possible care.

Mr. BLAKE added that in view of all the difficulties with regard to transport and cross-overs, he thought they had done remarkably well in all the circumstances.

Changes of Personnel

F. H. Stewart was elected to the Executive Committee of the branch in the place of C. E. Couzens, and the following changes of membership were also reported: Rivoli Picture House, Sandown, Miss Joan Porter, in place of H. H. Porter, deceased; Ambassador, Cosham, J. Thomas, manager, in place of J. S. G. Philcox; Alexandra Theatre, Aldershot, H. Hart, manager, in place of W. J. Flexman; County Kinema, Fleet, C. L. Delph, manager, in place of T. W. Grosch; and Scala, Farnborough, M. Garnett, manager, in place of T. Channing.

Grimsby War Bonus

Staffs in Grimsby and Cleethorpes are to be paid a war bonus of 7½ per cent. on and after February 7. This was agreed to at a meeting of the Grimsby and Cleethorpes Cinema Managers' Association, over which Charles Clow presided.

The Hippodrome, Stockton, owned by the Metcalfe brothers, after many years as a kinema has reverted once more to variety.

Don Beddoe, Anita Louise and Paul Fix in a scene from Columbia's GLAMOUR FOR SALE, which is reviewed in this issue

Birmingham Requests 9 p.m. Closing Facilities

LOCAL EXHIBITORS DISCUSS THEIR ELECTRICITY ACCOUNTS

AN echo of the nomination of Councillor H. P. E. Mears as National President for a second year in succession, was forthcoming at the January meeting of the Birmingham and Midlands Branch, over which C. H. Russ presided.

The attention of members was drawn to the published statement made by Coun. Mears that "it was, he understood, Mr. Lewis's wish that his (Coun. Mears') name should go forward, and that Mr. Lewis had agreed to his re-nomination."

The official report of the branch meeting continues: Mr. Lewis emphatically refuted this statement, saying, "The position is that a fortnight ago I was telephoned by Coun. Mears from Bournemouth and asked to stand down so that he could have a second year as president, and he intimated that I should still remain as vice-president.

"This I refused to do, and Coun. Mears then said that this would mean a contest. I replied that I should welcome a contest, and should be happy to leave the decision to the members of the Association."

The purport of this statement was published in last week's KINE.

Closing Hours

The question of later closing hours for kinemas in some districts covered by the branch was raised, the attention of members being called to the fact that in certain areas where kinemas were required to close at 9 p.m. local dance halls were permitted to carry on until a much later hour. The secretary was instructed to write to the Chief Constable of the town concerned requesting that kinemas and other places of public entertainment should be granted the same facilities.

Precautions

The position of members under the Fire Prevention (Business Premises) Order and the Civil Defence Duties (Compulsory Enrolment) Order was discussed. The discussion resulted in Messrs. Russ, E. B. Gold and A. G. May being appointed a committee to contact the appropriate authority in order to prepare a statement for the guidance of members.

Careless Treatment of Prints

The branch also considered a letter written by Frank Hill, of the K.R.S., to the General Secretary stating that for some time past he had been receiving complaints from members, who in turn had been receiving complaints from exhibitors, relative to the condition of prints. Mr. Hill suggested that a suitable reminder should be sent to members as to the need for care with a view to the position being ameliorated to some extent.

Several members referred to the unsatisfactory conditions prevailing at the local film dump. The opinion was generally expressed that the renters should first put their own house in order, as "doubtless the unsatisfactory conditions existing there accounted to a large extent for the bad condition of films."

S.O. in Wolverhampton

The CHAIRMAN reported that the branch was awaiting an interview with the Wolverhampton licensing authorities to discuss Sunday opening conditions. This was the result of the proposed conditions not being acceptable to local members of the branch.

Electricity Accounts

On the suggested revision of the payment of electricity accounts in Birmingham A. W. ROGERS reported upon an interview he had had with the chief accountant of the City Electric Supply Dept. The latter pointed out that if exhibitors desired to do away with weekly amounts and substitute monthly accounts, the contracts would have to be revised. With regard to kinemas that were compulsorily closed and whose contract provided for the payment of a minimum annual charge, they could depend upon such cases being sympathetically considered.

C. H. RUSS

Reports on Sunday Films

H. F. CORNFORTH (vice-chairman of the Sunday Films Committee) reported that at its last meeting all the films reviewed except one were considered suitable for Sunday showing.

Unfortunately, many exhibitors attending Trade shows were not submitting reports to the Committee. It had, therefore, been decided to ask managers of Trade show houses to be good enough to exhibit a slide asking exhibitors to submit reports on the forms available at all those houses.

Alice Faye and Betty Grable co-star in 20th-Fox's TIN PAN ALLEY, supported by Jack Oakie and John Payne. This film is having a successful run at the Regal, Marble Arch

EXTENSION OF DAYLIGHT SAVING

"A Sound Scheme"—Says Portsmouth

Reference was made at the meeting of the Portsmouth C.E.A. to the movement for a further extension of summer time by putting the clock forward a second hour, and Mr. BLAKE mentioned that this had the support of General Council.

The CHAIRMAN said that this was a very sound scheme, and he would like to see the General Council take the matter up more actively. While we appeared now to have the measure of the Germans in regard to day raids, many people still hesitated to go out at night, and he thought it was very desirable to press for the introduction of an extra hour of summer time, to start about Easter.

Mr. BLAKE said the date suggested was April 5.

R. DAVIES BEYNON remarked that a good many organisations were in favour of it, and the CHAIRMAN added that he felt there would be a better chance of getting it through if the C.E.A. took the matter up themselves.

Mr. BLAKE pointed out that there was bound to be opposition from the farmers and agricultural interests.

Eventually, DAVIES BEYNON moved that the General Council be pressed to take an active part in the agitation for another hour of summer time; this was seconded by Mr. PARSONS, and carried.

REST-HOME FOR BLITZED N.W. EXHIBITORS

North Wales Plan Approved

WAYS AND MEANS DISCUSSED

APPROVAL of the principle of the scheme for the provision of a rest home for the accommodation of members of the North-Western Branch who suffered through bombing was given at the quarterly meeting of the North Wales Section (North-Western Branch) at Colwyn Bay last week. A weekly levy of 5s. per hall was suggested as a contribution of those theatres who wished to participate.

Llew. Edwards presided. E. H. Whittell (vice-chairman) and G. Dudley West (secretary) represented the North-Western branch. Owing to having to attend an important meeting in London, W. J. Speakman (branch chairman) was unable to be present.

LLEW. EDWARDS

Mr. EDWARDS said that in North Wales they were not much worried with air raids. The idea of providing a rest centre for members of the branch who suffered as the result of bombing was first put forward by E. H. James (vice-chairman), and at a special meeting it was decided to recommend the Section to adopt the scheme. When they came to go into the question of cost he thought they would find that the scheme would not be expensive.

Offer of Furniture

Suggestions put forward included the renting of a furnished house or a portion of unfurnished premises. If it was decided to rent an unfurnished house, Mr. EDWARDS said his company would be prepared to furnish it with furniture from their hotel at Rhyl which was being used for other purposes.

Two or three places had been mentioned for the rest home. Mr. James was the proprietor of a spa at Trefriw and was prepared to let part of the premises at a nominal rent.

E. H. JAMES remarked that the intention was to provide accommodation for a certain number of people who were in need of rest, names of whom would be furnished by the parent body in Liverpool. Certain properties had been mentioned to him at rentals ranging from £4 to £8 per week. One was a house at Llanrwst, another at Bettws-y-Coed, a third at Capel Curig, whilst he was prepared to offer accommodation at Trefriw.

Some Liverpool members of the North-Western branch, it was stated, had intimated that if they utilised the rest centre they would prefer to pay. There would be no objection to them doing so. The rest centre would be to provide a refuge to deserving cases, but if members of the branch wished to make a subscription it would be accepted.

Paying Guests

E. H. WHITTELL thought Liverpool members of the Trade would prefer to pay for their accommodation if they were in a position to do so. They had to bear in mind there might be periods when there would be no guests, whilst immediately after a blitz up to 100 people might want to take advantage of the facilities. Some people who wanted help would have to be turned down.

Discussion took place on whether accommodation only should be provided. The general view was that if an exhibitor and his family went to the centre they would require complete rest and consequently the more work taken off their hands the more they would appreciate the centre.

R. HALSTEAD suggested that rooms might be booked in Llandudno as they were required.

Financial Arrangements

Proposing a resolution that, subject to the necessary financial support being obtained, the meeting approves of a scheme for the provision of accommodation for exhibitors in the North-Western branch area, Mr. JAMES said the centre could be controlled by a committee of the Section.

The resolution was carried.

"Glebelands" of the North

The CHAIRMAN thought if the scheme was carried through it might eventually become a holiday home for the Trade in the north or a "Glebelands" of the north.

As to the financing of the scheme, Mr. EDWARDS was in favour of each kinema in the North Wales area contributing a fixed amount each week. If that could be arranged it would provide some guidance for the committee in making the plans.

One suggestion was that the contribution per kinema should be 2s. 6d. per week.

Mr. JAMES thought a scheme of graded subscriptions, similar to the C.E.A. subscription system, might be acceptable.

Mr. EDWARDS: I was afraid of that. That was why I suggested 2s. 6d. per week.

In the North Wales territory, it was stated, there were about 60 kinemas.

5s. per Hall per Week

Eventually a resolution was adopted instructing the secretary to write to North Wales exhibitors pointing out that the meeting had decided in favour of a scheme for the provision of rest accommodation for members of the North-Western branch who might suffer as the result of bombing, and asking if they would be willing to contribute 5s. per week.

Llew. Edwards, E. H. James, F. H. Kenyon and J. R. Saronie were appointed a committee to investigate properties which had been offered.

Branch Personnel

Mr. EDWARDS, commenting on the election of the officers at the annual meeting of the North-Western branch, felt sure it was the wish of the Section that W. J. Speakman should be elected chairman. Mr. Whittell was an excellent vice-chairman and one on whom they could rely as a delegate to the General Council. Concerning the appointment of J. R. Saronie, one of the oldest members of the North Wales Trade, as a General Council delegate, Mr. Edwards pointed out that it had always been the desire of the Section to have one of its representatives as a delegate. Mr. Saronie was also appointed a branch trustee.

"With Mr. Speakman as chairman, Mr. Whittell as vice-chairman, and Mr. Saronie a delegate, we are well served," he added.

F. H. KENYON said that at the meeting of the branch, North Wales members were unable to attend in sufficient strength to elect a delegate by their own votes.

National Sunday Opening

On the subject of the General Council's decision in favour of national Sunday opening without the charity contribution, Mr. JAMES said although personally he did not want Sunday opening he felt that as we were fighting a war of freedom the Trade should have freedom without the charity tax.

The meeting adopted a resolution, proposed by Mr. JAMES, supporting the action of the General Council.

Trainees

When J. R. SARONIE suggested that exhibitors should have, in their operating boxes for training, youths who will not be called up for military service for two or three years, Mr. JAMES pointed out that the regulations concerning the employment of boys in operating boxes varied in different counties.

Mr. WHITTELL said that in Liverpool and Birkenhead quite a lot of girls were being trained as operators.

When the question of fire watching was mentioned it was stated that certain parts of North Wales had been scheduled as prescribed areas.

Next Meeting

The next meeting will be held at Llanrwst on May 6 at the invitation of Mr. James.

J. HOWARD DAVIES extended an invitation to the Section to hold a meeting at Ruthin. The CHAIRMAN suggested that the meeting after the Llanrwst fixture should be held there.

F. H. Kenyon was appointed secretary of the Section in succession to A. S. Milner.

William Holden, Jean Arthur and producer-director Wesley Ruggles relax between scenes of ARIZONA, which Columbia Trade showed on Wednesday last, and is reviewed in this issue

Ban on War-Workers' S.O.

Manchester Decision

THE Manchester City Council's refusal to approve the recommendation of the Watch Committee in favour of two private Sunday shows of "The Great Dictator" for parties of munition workers at the Gaiety aroused considerable surprise at Friday's meeting of the Manchester and Salford C.E.A. executive.

H. D. Moorhouse, who presided, referred to the statement made at the council meeting by Ald. Robinson, that the licensee concerned refused to work in concert with the kinema proprietors' association or to conform with trade union agreements. "That statement was not justified by fact."

"Harry Buxton (of the Gaiety) is a loyal member of the Association," remarked Mr. Moorhouse. "He has not acted in a manner derogatory to our interests, and has taken no action without first consulting me."

The Branch would now go forward with the applications for Sunday opening received in respect of 64 halls. The Branch represented 95 per cent. of the licensees in the area.

The applications will be made on Feb. 20.

From the Chief Constable of Manchester (Sir John Maxwell) a letter was received asking for confirmation of a previous request that kinemas should remain open as rest centres in the event of accommodation being required in air raids.

It was decided to recommend members to accede to the request.

Being of the opinion that the Association Vice-President should be elevated to the chief office as usual, the committee decided to support S. K. Lewis for the Presidency of the Association.

Complaint of the condition of some films when returned to the renters was made in a letter received from Frank Hill, of the K.R.S.

The view was expressed by the committee that the responsibility rested with the members of the K.R.S. because of their undertaking to examine the films periodically. They were working only 50 per cent. of the films as compared with normal times, and the fact that they were not being examined in accordance with the undertaking was a contributory cause of the difficulty.

"Films are being worked too hard," it was stated.

DUNDEE DISCUSS FIRE WATCHING

Staff Problems of Small Halls

FIRE-WATCHING provided the main theme for discussion at the meeting of Dundee Section C.E.A.

It was stated that district kinemas with small staffs seemed to be finding difficulty in meeting the demands. Members during their talk expressed high praise for the scheme organised by the Bristol C.E.A. to give protection against fire-bombs. It was decided that each proprietor or manager should draft his own scheme and submit it to the town clerk.

War-aid Collections

In connection with the aim of the section to help the war effort and the suggested scheme for an ambulance, or medical supplies and equipment, to be raised by the taking of collections, it was agreed that a deputation consisting of A. W. Hall, chairman, A. H. Cuthill, vice-chairman, and Miss M. McIntosh, secretary, should have a meeting with the local Red Cross Society and discuss the proposals.

Personal

A new delegate was appointed to the Executive Committee, Tom Pennycook being appointed to take the place of his brother, William.

"Official" congratulations were extended to Miss McIntosh, secretary, on her appointment as vice-chairman of the Scottish C.E.A. branch.

"KINDNESS" Featured

MAGISTRATE'S TRIBUTE AT WARNERS' N. WALES LUNCH

Appreciation of the assistance given by the kinema trade in helping to raise money for a children's fund was expressed by Sir John Mathewson Watson, J.P., of Manchester, at the luncheon given to members of the North Wales Section of the North-Western Branch following the special trade show of "The Road to Frisco," at Colwyn Bay last week. The show was arranged to coincide with the meeting of the section.

"If there is any class of people I have reason to respect it is the film people for what they have done for the children," said Sir John. Members of the trade were not snobs. Application had been made that morning for a performance at the Arcadia, Colwyn Bay, on April 13, the money to be devoted to a children's fund. Kindness was a feature of the kinema trade.

Proposing a vote of thanks to Warner Bros. Pictures, Llew. Edwards, chairman of the Section, said functions such as the one that day enabled exhibitors to get together socially. If Warners continued to have such films as "The Road to Frisco" he had no doubt that they would get satisfactory bookings.

H. Leonard (Liverpool branch manager, Warners) recalled it was about twelve months since his company had held a North Wales trade show and entertained members of the Section. He mentioned some of the outstanding productions in the Warner programme.

F. H. Kenyon, of the Princess, Colwyn Bay, was thanked for his work in making the arrangements.

James Stewart and Cary Grant in a scene from THE PHILADELPHIA STORY, which stars Katharine Hepburn and which was Trade shown by M-G-M this week

Reclassified an "A" Film

WALLSEND MANAGER CHARGED

When Tyne Picture Houses, Ltd., were summoned at Wallsend Police Court on February 4 for permitting children in the Royal Picture Hall, Wallsend, when an "A" film was being exhibited, it was alleged that the classification of a film was changed on the indicator board after the week's run of the show had begun. Frederick William Thirgood, manager at the hall, was charged with aiding and abetting.

A. Linsley pleaded guilty on behalf of the two defendants.

The police evidence was that an "A" classification film was shown to an audience of over 260 children who were not accompanied by parents or guardians, and at the time the classification board showed the letter "U" against the name of the feature, whereas earlier it had recorded "A."

In reply to Mr. Linsley, it was admitted there was nothing offensive in the particular film and that the houses under the control of the defendant company in the borough were always conducted in a highly satisfactory manner.

The company was fined £5 and Thirgood £2.

Manchester Annual Sessions

Manchester Watch Committee has fixed Thursday, February 20, as the date of the annual licensing meeting for the consideration of applications for kinematograph licences and for licences for the public performance of stage plays.

This England Announcement!

Photo by Dorothy Wilding

HER MAJESTY QUEEN ELIZABETH

Photo by Russell

HIS MAJESTY KING GEORGE VI

Photo by Elliott & Fry

HER MAJESTY QUEEN MARY

THE SOLDIERS' SAILORS' & AIRMEN'S FAMILIES ASSOCIATION

FOUNDED 1885

PATRONS:
HIS MAJESTY THE KING.
HER MAJESTY THE QUEEN.
HER MAJESTY QUEEN MARY.

PRESIDENT OF THE COUNCIL:
HER MAJESTY QUEEN MARY.

CHAIRMAN: Air Vice-Marshal N. D. K. MacEwen, C.B., C.M.G., D.S.O.

VICE-CHAIRMAN:
Hilda, Duchess of Richmond and Gordon, C.B.E.

HON. TREASURER:
Admiral Sir Frank Larken, K.C.B., C.M.G.

HEAD OFFICE: 23 QUEEN ANNE'S GATE, WESTMINSTER, S.W.1.

TELEPHONES: {WHITEHALL 4006. ABBEY 5934.

TELEGRAMS: GILDEA PARL, LONDON

THE Association has been recognised for over fifty years as the great friend in need of the families of Britain's fighting forces. Its chief object is the relief of distress.

The Association has never had so many calls for its help as during this war, which is being waged in the defence of human rights and liberty, and will be grateful for the support of all who can thus pay their personal tribute to the bravery and determination of those who are fighting for us. Apart from financial assistance, it gives medical and legal aid as well as advice and encouragement to help the family to face these anxious days. It also distributes large quantities of garments through its Clothing Depot.

It includes an Officers' and Nursing Branch.

The Council —of— Soldiers', Sailors' & Airmen's Families Association have pleasure in announcing that the Directors of

British National Films Ltd.

have kindly consented to donate 10% of the Producers' gross receipts from the exhibition throughout the United Kingdom of their film "This England," which is being distributed by

Anglo-American Film Corporation, Ltd.

FOUR TREMENDOUS HITS from Colu

CARY GRANT

The TREE OF LIB

FREEDOM RA

ANGELS over BROA

So You Won't

COLUMBIA PICTURES

C L M I P

5 from Columbia's 1941 PROGRAMME

OF LIBERTY

"... the picture is rich in colourful spectacle, deeply appealing on its sheerly human qualities, and stirring on its epic values. First-class popular entertainment."

"To-Day's Cinema" 10/1/41

OM RADIO

"The picture builds up plenty of tension and romps home to a tense climax... First-rate general booking."

"The Daily Film Renter" 13/1/41

over BROADWAY

"...excellent acting, has vitality, suspense, humanity, wit, morality, virility and above all, shrewd and scintillating dialogue. Excellent general booking."

"Kinematograph Weekly" 16/1/41

Won't Talk

"Joe E. Brown has a dual role in this gangster comedy and makes the most of it...full of good gags ... it should do extremely well."

"Kinematograph Weekly" 9/1/41

I P C U E

PATHE *does it again with Six more winners!*

★ ★ ★ ★ ★ ★ **ACCLAIMED BY** *the* **TRADE** *Successes*

The - - - FARMER'S WIFE

8¼ marks. This is a bright adaptation of the play by Eden Phillpotts. It is well directed and excellently cast. The film is refreshing entertainment for most audiences. —*C.E.A. Film Report*

A lively, joyous affair with plenty of laughter. A potential popular picture. —*Faulkner's Review*

Title values exceptional. Very good light entertainment, particularly for the family. —*Kinematograph Weekly*

Rollicking comedy spectacle. Delightful popular entertainment of especially timely appeal —*The Cinema*

Good entertainment. First-rate family and popular booking. —*Daily Film Renter*

SPRING MEETING

8 marks. The picture is pleasant, light entertainment and should go over well with the audiences which favour romance and light comedy. The acting is excellent all round. —*C.E.A. Film Report*

Spritely comedy romance with deliciously funny angles. Slickly made screen adaptation of the successful West End stage play. Crisp, well acted entertainment of sparkling quality. *Daily Film Renter*

Entertaining for all in search of comedy and romance. A refreshing change to the houses of all. —*Faulkner's Review*

Obvious star and title comedy booking. —*Kinematograph Weekly*

EAST OF PICCADILLY

Forceful shocker for popular patronage.—*Daily Film Renter*

Very good popular booking. Ingenious plot, suspenseful climax, good title and popular cast.—*Kinematograph Weekly*

Alternations of thrill, suspense and comedy, with mystery angle suitably stressed. Good entertainment. —*The Cinema*

THE APE

Strong entertainment with assured stellar pull. Given Boris Karloff playing the role of the scientist — then the exhibitor knows exactly where he stands. —*The Cinema*

Spectacular thriller. Feminine interest figures prominently in the exciting prescription. Star and title values complete the box-office label. Very good star thriller for the masses. —*Kinematograph Weekly*

Suspense, chills. Strong melodramatic entertainment with sound popular appeal. —*Daily Film Renter*

THAT GANG OF MINE

Dependable proposition. Lads and lassies will welcome its toughisms and rough-and-tumbles. The dialogue is a flow of fruity and ironical cracks. —*Daily Film Renter*

Well balanced light entertainment for the masses and the family. Spirited humour, popular cast and good title. —*Kinematograph Weekly*

Strong comedy vein throughout. Sound for the masses.—*The Cinema*

HOLD - - - THAT WOMAN

Competent direction dovetailing succession of surface incidents into agreeable whole and building up to serio comic climax. —*The Cinema*

Resourceful direction. Lively programme proposition for all classes. —*Kinematograph Weekly*

Plenty of spirited movement. Fast and effective and smart presentation. —*Impartial Film Report*

PATHE SCHEDULE SIX BIG TRADE PRESENTATIONS

Comedy's Predominant Appeal

EAST SIDE KIDS AGAIN

ENCOURAGED by the success of the six productions recently trade-shown by them Pathe have lost no time in preparing for early presentation four more attractions of the same high standard of quality. W. J. Cell, Managing Director, announces that the quartet has been arranged for its predominant lighthearted appeal.

Comedy is the chief element of this new group, one of the films of which brings back to the screen that riotous silent star Harry Langdon, whose success in his first talkie has decided the Producers' Releasing Corporation of America to place him on a contract for other subjects of a farcical nature. On the other hand, a grand new singing star in the person of Wilbur Evans will agreeably surprise exhibitors when they see "Her First Romance," a musical production of outstanding calibre.

The East Side Kids Again

The rough and tumble gang of hoodlums who have registered well at the box-office in their previous two pictures are here presented doing "their stuff" in the inimitable manner at an American camp in "Here We Go Again," which will be Trade shown at the Phœnix on Tuesday, February 18, at 11 a.m. The fun comes fast and furious when Muggs Maloney, leader of the gang, cannot take it when it comes to living by the call of the bugle. Maloney is played by Leo Gorcey, one of the original "Dead End Kids." Others in support of the gang are Kenneth Harlan, Vince Barnett, Bobby Jordan and Sunshine Sammy. Joseph K. Lewis directed and it is a Monogram production.

Return of a Great Star

Wednesday's screening at the Phœnix at 11 a.m. can veritably be described as a laugh festival, for the clowning of Harry Langdon, star of silent screen days, in his first talkie, "Misbehaving Husbands," will provoke laughter from the most hard-boiled.

The hilarious theme of this P.R.C. attraction concerns the trials and tribulations of a well-meaning but thoughtless husband who spends the night of his twentieth wedding anniversary not with his wife, but in his department store with three beautiful blonde models. When scandal threatens to break up the home, hubby, panic-stricken, attempts to straighten things out. His efforts result in the funniest group of farcical situations, it is claimed, that have been seen on the screen for many a day. Featured in other leading roles are Betty Blythe, Esther Muir and Ralph Byrd, with a fine supporting cast headed by Gayne Whitman, Luana Walters, Florence Wright and Billy Mitchell. Sea Sabin and Vernon Smith wrote the original story and William Beaudine directed.

The American Trade and Press is delighted with the production, and in reviewing it the *Motion Picture Herald* says: "An hour of solid entertainment. The story proceeds steadily and by logical steps through a series of events which keeps its audience chuckling, laughing out loud in the high points and satisfied throughout." Similarly laudatory criticism emanates from the *Showmen's Trade Review*, which declares that the picture is "Assured material for any location, especially for crowded houses. Here's a winner which has everything involved in the time-honoured mistaken identity gags needed to send a crowded house in any location into a steady run of laughs." While the *Motion Picture Herald* says that the "Direction by William Beaudine distributes laughs throughout the length of the picture, which is of a sort to deliver a maximum of entertainment for the ingredients utilised."

Jones-Moran Team

Described as a charming romance of an old country doctor who has his romance arranged for him by a couple of energetic youngsters is "When Youth Conspires," a Monogram attraction, starring Marcia Mae Jones and Jackie Moran, to be Trade shown at the Phœnix on Friday, February 21, at 11 a.m. Robert McGowan directed this refreshing story of a sleepy little town and its homely inhabitants. In support of the youthful team of stars is Leatrice Joy and Charles Brown, with George Cleveland and Theodore von Eltz heading the supports. It is another of the appealing Monogram domestic dramas that are meeting with a healthy demand.

New Singing Star

Qualifying for a place among the best musical subjects of the year is "Her First Romance," a Monogram special production, to be presented at the Phœnix at 2.30 p.m., February 21. This film is important for the fact that it is the screen debut of Wilbur Evans, a baritone of leading American operatic societies. According to the lay and Trade Press of that country, Evans is an overnight sensation. So enthusiastic were the New York critics after seeing the film that the Monogram organisation on the coast spent the following day answering queries in the shape and form of numerous cablegrams and telephone calls as to whether Evans was on contract and what were his screen plans. In "Her First Romance," a story adapted to the screen from Gene Stratton Porter's "Her Father's Daughter," Evans sings popular numbers as well as opera. Edith Fellows is co-starred, and an attractive supporting cast includes Jacqueline Wells, Alan Ladd, Marion Kerby, Marlo Dwyer, Julie Sheldon, and Ray Kirsch. Its theme is the famous Cinderella story brought right up to date with a college setting. It gives Edith Fellows her first grown-up part and the quality of her performance will surprise many. She emerges as an excellent actress with a charming singing voice and a strong personality.

Edward Dymtryk directed from the screenplay by Adele Commandini. This is one of the better type attractions on the current Pathé programme and its gay, musical and lighthearted tempo should appeal to most exhibitors.

SOUTHPORT S.O. FOR SPECIALISED FILM

Permission has been given by the Southport magistrates for the Grand to open on four Sunday afternoons to show films made by the Council of Social Hygiene and the Ministry of Information. The kinema will open from 2.15 to 4 p.m.

Continued from page 3

NAZI FILM CONTROL OF OCCUPIED FRANCE

Vichy Producers' Problem

The reopening of numerous kinemas closed during the crucial period of the war, coupled with a reduction of potential patronage, has led to a surplus of seating accommodation in many areas. So far the exhibitor's only remedy has been increased admission prices and decreased film rentals, but in an attempt to prevent an increase of these difficulties a corporative plan is proposed.

According to this scheme, any exhibitor wishing to open a new kinema must first obtain the authority of a body appointed by the Industry. If the accommodation is the particular area is thought to be already adequate permission will not be granted, and renters will be required to refuse supplies of programmes. Unanimity is stated to have been reached on these proposals, which may be shortly put into force. Possibly in anticipation of this a number of new kinemas have been recently opened.

A new censorship body has been set up which censors not only new productions, but any older films that may be shown. The new body has powers to refuse export facilities to any film which it is thought misrepresents the French point of view.

Producers Again Active

French production is once more active. Producers in the unoccupied zone, however, find grave difficulty in undertaking new productions because of the shortage of negative stock, practically all of which was formerly manufactured in Paris. The German authorities are apparently agreeable to stock being supplied from Paris, but demand a say in the nature of the films for which it shall be used, together with details of stars and technicians engaged. These complications it is felt would prove an impossible burden, and the Lumière factory at Lyons has recently completed extensions permitting it to supply negative materials, and an increased quantity of positive.

Considerable difficulties have also been caused by the recent regulations by which a Jew may no longer hold any of the more responsible positions in film production; this will result in some of the leading authors, directors and technicians being lost to the Industry or being relegated to minor posts.

Bette Davis as she appears in the film version of W. Somserset Maugham's THE LETTER, which Warner will trade show at the Phœnix Theatre on Wednesday next at 2.15. Herbert Marshall is in direct support.

Company News

NEW PRIVATE COMPANIES

Midland Leaseholdings, Ltd.—Registered Jan. 30. Capital, £1,000 in 1,000 shares of £1 each. Objects: To acquire lease of the Clifton Cinema, Fallings Park, and the business of kinema proprietors and managers carried on there. Directors: Archibald H. Bishop, 55, High Street, Bloxwich, Walsall, incorporated accountant; Wm. H. Bull, 43, Franklin Road, King's Norton, Birmingham (director of Coronet Cinema (Small Heath), Ltd.; Chas. W. Gray, 28, Tenbury Road, King's Heath, Birmingham (director of King's Norton P.H. Co., Ltd.); Harold Brown, 23, Somerset Road, Handsworth, Birmingham (director of Regal (Wednesfield), Ltd.); and Sidney W. Clift, 2, Moor Green Lane, Moseley, Birmingham, solicitor. Secretary: G. B. Burr. Solicitors: Skan and Skan, 4, Copthall Chambers, E.C.2. Registered office: 4, Copthall Chambers, E.C.2.

Singleton Caterers, Ltd.—Registered in Edinburgh Jan. 30. Capital, £100 in 100 shares of £1 each. Objects: To carry on in association with theatres, music-halls, kinema theatres or television theatres the business of restaurateurs, purveyors and caterers, etc. Directors: George Singleton, The Anchorage, Burnside (director of Singleton Cinemas, Ltd.); Richard V. Singleton, Braefoot, Kittochside Road, Carmunnock (director of Singleton Cinemas, Ltd.); Richard V. Singleton, jnr., 8, Chatelherault Avenue, Cambuslang. Qualification: One share. Registered office: 105, St. Vincent Street, Glasgow.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Cinephone (Films), Ltd., 421, Oxford Street, W.1.—T. G. Piper, chartered accountant, of Bush Lane House, Cannon Street, E.C., was appointed receiver and manager on Jan. 14, 1941, under powers contained in first mortgage debenture dated May 17, 1940.

Conway Productions, Ltd., film producers, etc., 12, Henrietta Street, W.C.2.—A letter on file, dated Jan. 23, 1941, and signed by H. W. Franklin and Co., chartered accountants (on behalf of Henry W. Franklin) stated: "Immediately after my appointment as receiver to the above my solicitor advised me that such appointment was not valid as the consent of the Court had not been obtained. I wrote to the debenture holder asking him to put me in funds to make the necessary application to the Courts, but this he was unable to do. It was therefore impossible for me to act, and notice of my appointment should therefore be removed from the file of the company."

Sam Newberry has returned this week to the Odeon, Norwich, following a six weeks' absence. Mr. Newberry was admitted into the Norfolk and Norwich Hospital the week prior to Christmas, where he underwent an operation. Archie Gibbs deputised for him during his enforced absence.

UNSETTLED MARKET CONDITIONS

G.-B. Debentures Decline

CONDITIONS in the kinema share market remain unsettled. Prices, where changed, moved against holders, although there were one or two exceptions.

The main feature was a fall of £3½ in Gaumont 4½ per cent. debentures, to £53½.

Other falls included one of 3d. to 5s. in Odeon 5 per cent. ordinary, of 4½d. to 8s. 1½d. in P.C.T. 7½ per cent. preferred ordinary, and of 3d. to 7½d. in Stoll Theatre Corporation.

A.B.P.C. 6 per cent. preference were 1½d. lower at 12s 7½d., but the 5 per cent. debentures rose 10s. to £78½.

Mdc. Tussaud's £1 preferred ordinary gained 4½d at 2s. 4½d.

SHARE MARKET

	Last week.	This week.	Movement.
African Theatres Ord. ..	24/3	24/3	
Assoc.Brit.Pic.Corp.5 Ord.	5/1½	5/1½	— 1½
,, 6% Pref.	12/9	12/7½	-
,, 5% Debs.	£78	£78½	+ 10/1½
A.P.P.H. Ord.	5/1½	5/3	+ /1½
Baird Tele.20% Pref.Ord.2/6	-/1½	-/0½	- 0½
,, Defd. Ord. 2/6 ..	1½	-	
Brit. & Dom. Films £1 ..	1½*	-/1½*	
Brit. Lion Pref. 10 ..	1/6	1/6	
Capital & Prov. News 5 - ..	-/9	-/9	- 1½
Gaumont-British Ord. 10/- ..	1/9	1/7½	
,, "A" Ord.	-/9	-/9	1½
,, 5½% 1st Pref.	5/6	5/4½	- /1
,, 4½% New Debs. ..	£57	£53½	£3
General Thr. Pref.	2/1½	2/1½	
,, 6½% 1st Mort. Deb. ..	£70	£70	
Kinemas Debs.	£81	£81	
Mdc. Tussaud New 1 - Def.	- 4½	- 4½	4½
,, £1 Prefd. Ord. ..	2 -	2 4½	
Moss Empires £1 Ord. ..	13/1½	13/1½	
,, £1 Cum. Pref.	13/7½	13/7½	- 3
Odeon 5/- Ord.	5/3	5/-	
,, 6% Cum. Pref. ..	9/9	9/9	
,, 5% Debs.	£68	£68	4½
P.C.T. 7½% Ptg. Pf. Ord. ..	8/6	8/1½	
,, Cum. "A" Pref. £1 ..	16/6	16/6	
,, Cum. "B" Pref. £1 ..	15/-	15/-	
,, Const. 7% Pref. ..	19/-	19 -	
Sound City (Films) 6% Pref.	-/7½	-/7½	- 3
Stoll Th. Corp.	-/10½	-/7½	
Twentieth Cent. 6% Pref. ..	-/3	-/3	
Union Cinemas Ord. ..	-/1½	- 1½	
,, 1st Pref.	2/6	2/6	
,, 2nd Pref.	-/6	-/6	
Union Cine.Sub.Props.6% Pf.	10/6	10/6	

£1 shares unless otherwise stated. * Nominal.

"DOWN ARGENTINE WAY"

SHOWS SET FOR BIG TECHNICOLOR MUSICAL

COMPLETION of plans for the screening to British exhibitors of the company's big Technicolor musical, "Down Argentine Way," are announced by R. Sutton Dawes, director of sales, 20th-Fox.

It was intended to show this some few weeks ago and to set it for release this month. Those plans, however, were made impossible on account of transport difficulties and non-arrival of prints. New matrices have been received, however, and prints are now being taken off.

The London Trade show is set for Monday, February 17, at 10.30 a.m. and 2.30 p.m., and provincial screenings will follow in quick rotation.

"Down Argentine Way" is described as a musical extravaganza with a sparkling cast headed by Don Ameche, Betty Grable and a newcomer, Carmen Miranda, with a host of other famous Hollywood names in support. It has been produced on a lavish scale, far surpassing even the extremely popular "Alexander's Ragtime Band."

The film was actually Betty Grable's first film under her new contract with 20th-Fox, though British exhibitors and the public have already seen her in "Tin Pan Alley," which features Alice Faye, John Payne and Jack Oakie, and which took the place of "Down Argentine Way" in the current schedule. This picture has received glowing tributes from Press and Public, and there is every reason to suppose that in her new film she will gain even greater popularity at the box-office.

The action of "Down Argentine Way" moves amongst the smart sets of two Continents—from fashionable New York to gay night spots and spacious ranches of glamorous Buenos Aires.

Charlotte Greenwood and Leonid Kinskey provide an outstanding quota of comedy. The picture was directed by Irving Cummings. The musical numbers were composed by the brilliant team of Mack Gordon and Harry Revel, and there are seven new numbers in the film, two of which—"Two Dreams Met" and "Down Argentine Way"—have received consistent "airing" over the British radio, and from all indications they bid fair to become best-selling songs in this country as well as in America, where they have already established a big reputation.

Judy Garland is the star of M-G-M.'s LITTLE NELLIE KELLY. Trade it is reviewed in this issue.

FIRE DAMAGE IN S. WALES

Considerable damage was caused when a fire broke out at the Cosy Cinema, Pe lottyn, on Wednesday, February 5 late afternoon.

The Bargoed Fire Brig but owing to the bad conditio arrived

Watch Committee Powers Restored

AND TAKEN FROM THE BENCH

Piquant Situation at Birkenhead

DISSATISFACTION with a decision by the Birkenhead justices in refusing an application to permit the Sunday opening of kinemas has led to the local Town Council agreeing to the restoration of licensing powers to the Watch Committee.

The matter was hotly debated at the Town Council meeting on February 5, when the Watch Committee submitted a recommendation to rescind the powers delegated to the bench in 1910, to enable the Watch Committee to resume the functions which it exercised prior to that date.

At the request of the military authorities, the Town Council applied for, and obtained, in October last an Order empowering the Sunday opening of kinemas. When local exhibitors in the early part of December asked the justices to allow opening under this Order the chairman of the justices intimated that they were unanimously of the opinion that no case had been made out for the opening of kinemas on Sundays at the present time.

The step taken by the Watch Committee implies criticism of the justices' decision, which, however, was defended by Ald. Egan. He contended that the arrangements by which the powers were exercised by the justices had worked satisfactorily for 30 years. He denied that any prejudice had been shown. When they refused an application for the earlier opening of kinemas, and allowed two to open as an experiment, the experiment proved the correctness of the justices' view. The bench was free from political pressure and other interests. Kinema licensees could make renewed application to the magistrates at any time. Instead of consideration being given to applications in open court, the procedure would be behind closed doors, if the Watch Committee recommendation was accepted.

Supporters of the recommendation held that councillors were closely in touch with the views of the people and knew what they desired; the justices were not in the same position. The Council ought not to have parted with its powers 30 years ago. This was a wide question of policy. When policy was decided by people who were not elected by the public, then it was time a change was made.

The Watch Committee recommendation was adopted. An attempt to have the matter referred back was defeated by 21 votes to 18.

20th-FOX SHOWS

Earlier Start at Century Theatre

20th Century-Fox state an alteration in the announced time of the next group of Trade shows.

Exhibitors are asked to note that Trade shows in the Century Theatre, Soho Square, will in future start at 10.30 a.m. and 2.30 p.m. and not as hitherto, 11 a.m. and 3 p.m.

"Martin Eden"

Two of the prize screen rôles of the year have gone to Franchot Tone and Geraldine Fitzgerald, who have been signed to play the leading parts in James Roosevelt's production of Jack London's great story, "Martin Eden." Lloyd Bacon has been secured from Warner Brothers to direct the film.

Judging from the calibre of the novel, one of Jack London's greatest, and the care with which the picture is being prepared, "Martin Eden" is expected to be one of the really important films of the year.

"I believe the filming of 'Martin Eden' at this time is of real importance," says Samuel Bronston, president of the producing company, "for in these days of stress and hardships the character of Martin Eden will bring a message of encouragement and comfort, because he is a reminder of the fact that in the U.S. the opportunity to succeed is open to all who are willing to deliver in fact, and not in talk."

"THIEF OF BAGDAD"

Transferred to the Pavilion

After seven weeks of outstanding business at the Odeon, Leicester Square, Alexander Korda's Technicolor triumph, "The Thief of Bagdad," has had to be taken off to make way for a previous booking.

"The Thief of Bagdad" was, however, doing such remarkable business in its last two weeks at the Odeon that there could be no question of terminating its West End run, and the exceptional step has therefore been taken of transferring the picture to the London Pavilion.

It began its run at this theatre on February 10. "The Thief of Bagdad" has been widely acclaimed as Korda's finest production, and the most beautiful of all Technicolor pictures.

Provisional Permission

W. E. McCormack applied at the January meeting of the Lydd Town Council for permission to open the local kinema (of which he is proprietor) on Sunday evenings from 6.30 to 8.30 p.m.

The Council decided to grant the application, provided they had the authority.

Tyrone Power and Gale Sondergaard in THE MARK OF ZORRO which is now at the Odeon, Leicester Square. Basil Rathbone also has an important part in this 20th Century-Fox production

AIR-RAID DAMAGE IN SHEFFIELD

Central Sheffield Now a Store

NO REBUILDING UNTIL AFTER THE WAR

The Central P.H., Sheffield, one of the most central first-run kinemas, was so badly damaged in the Sheffield blitz that it was no longer suitable to be used as a kinema. Although the façade is still there, the damage to the roof and seating, together with the projection room, precluded it from being even patched-up for the duration of the war. However, as the basement, which contained billiards tables, was still intact, it was taken over last week for a store by John Atkinson's.

The Central was, of course, the only kinema which had Sunday opening for troops. It lasted for one night only as the air raid came during that week. **Len Sullivan, manager, was commended for his coolness and leadership in getting the people to safety.**

LABOUR BAN TO S.O

Set Back for Manchester. Application

Labour members of Manchester City Council, on February 5, opposed a recommendation of the Watch Committee to allow the Gaiety, Peter Street, to open on the mornings of Sunday, February 9 and 16, for the presentation of "The Great Dictator" to groups of workpeople engaged in war industries.

It was alleged that the Gaiety was not observing the conditions given by agreement among other kinema owners to their employees.

The recommendation was rejected by 53 votes to 27.

The following transfers of Smethwick licences are reported:—

Electric, Cape Hill, to Amy Dorothy Piff; Beacon, to Harry James Sherlock.

Two Halls Closed for Duration

EMERY CIRCUIT BLITZED

MANY SHEFFIELD HOUSES WERE DAMAGED DURING THE INTENSIVE AIR ATTACK ON THE TOWN IN DECEMBER. THE TWO KINEMAS MOST BADLY AFFECTED WERE THE CENTRAL AND THE TIVOLI, BOTH OF WHICH ARE REGARDED AS BEING UNREPAIRABLE DURING HOSTILITIES. THREE EMERY HALLS WERE ALSO RENDERED UNUSABLE.

At the last meeting of the Sheffield C.E.A. the resignation of S. Kirkham, of the Tivoli, was received with regret. The Palace, Union Street, was partially damaged, but is now opened again, and this applies also to the Regent (G.-B.).

It was a tragic coincidence that the three kinemas owned by the J. F. Emery circuit, in different parts of the city, should be blitzed and unusable. They are the Wicker P.H., Regal and Star.

Of the suburban kinemas, the Hillsborough and the Scala suffered badly. Several others, with only shattered windows and minor damages, are now showing curtailed programmes.

The position which has arisen through the blitz is that the central houses are finding that patrons do not like to be in the city at nights, and the majority are closing early, but in the suburbs some good business is being done, with shows running from 2 p.m. to about 9 p.m.

Some find that a one-house show at night is preferable to two in pre-blitz days. Jack Staniland, manager of the Heeley Green Cinema, summed up the situation to the KINE. when he said: "People make a point now to get in in time for the one show and be off home again early. I get the number of patrons I often had for two shows before."

BURNLEY'S SUNDAY CONCERTS

A.B.C. Sets a Price

Burnley Corporation has transferred a municipal concert from the Palace Theatre (A.B.C.) to the Empire. This led to questions at Burnley Town Council, on February 5.

The Town Clerk explained that the Corporation paid 18 gns. for the use of the Palace for two concerts in October and November and 20 gns. for one in December. Then a letter was received that the fee for another concert would be 35 gns., and as all arrangements had been made the payment was made under protest. The reason given by the owners was that an application for two Sunday concerts had been refused by the licensing authorities.

A letter signed by the general manager (A. S. Moss) on behalf of A.B.C., Ltd., said not only would the fee not be reduced but would be considerably increased. Mr. Moss said an application for a licence to run two concerts themselves for some extraordinary reason was refused.

The letter added that as apparently the authority was prepared to grant licences to themselves but to no one else he was not prepared to reduce the fees which would have to be considerably increased. The Town Clerk said he answered that the Council were not responsible for the licensing justices' decision.

Ald. Sampson said the two concerts concerned were not for charity but for commercial purposes. Municipal concerts were not a commercial proposition, but were to provide entertainment and education. The Corporation could not afford the figure.

While not out to make it a commercial venture they tried to meet expenses.

Coun. P. J. H. Cobb said A.B.C. was evidently annoyed by the policy of the Corporation. It was the business of A.B.C. to let their hall, and they could do what they liked. What they had done was to tell the Corporation in a nice way they could not have the theatre. They had a right to do so. They were there as a commercial enterprise and not philanthropists. Before the Licensing Justices it was contended if it was right to run an event for charity it was morally right to do so commercially.

The minutes were approved.

ARSON SUSPECTED IN EDINBURGH KINEMA OUTBREAK

£1,500 Damage Caused at Edinburgh

EMBASSY ABLAZE

DELIBERATE arson is suspected as the cause of an outbreak of fire at the Embassy Picture House, Pilton, Edinburgh, on Tuesday morning of last week.

The fire had its origin in the front rows of the stalls just under the screen. The upholstery of a dozen chairs had been deliberately cut, and smouldering cigarette ends inserted just before the house closed at 10.30 the previous night. The fire was not discovered till six o'clock the next morning, and when the fire brigade arrived the house was so full of dense smoke that the firemen had to wear their smoke helmets, and they had great difficulty in making any headway.

About 400 seats were destroyed, and part of the flooring, and the whole house was so damaged by smoke and water that, apart from structural replacements, it will have to be entirely redecorated. The damage is estimated at about £1,500, and the house, of which A. S. Albin, chairman of the Edinburgh Section of the C.E.A, is managing director, is likely to be closed for at least a month.

Death of Another Old-timer

By the death in a Glasgow nursing home last week-end of Robert Fyfe, the kinema Trade has lost another of its pioneers. Founder and managing director of Fyfe and Fyfe, Ltd., Mr. Fyfe was at business practically up to the last. He had been in the business since his earliest days. Forty years ago he introduced moving pictures to Rothesay, showing them in the open air on the esplanade. He was also known as one of the earliest to be associated with summer time shows, and more particularly for his Rothesay Entertainers which up till recently have played at Rothesay for over a quarter of a century.

In Glasgow, Mr. Fyfe's earliest efforts at pictures was in the Kinning Park Town Hall, and he was also interested in kinemas in Forfar and Galashiels. He was also associated with the Fyfe and Fyfe Dance Hall in Partick, Glasgow. He is survived by a son, Isaac Fyfe, and four daughters, who are all in the business.

The funeral, on Tuesday afternoon, to Craigton Cemetery, was well attended, many personalities of the Scottish kinema and entertainment Trade being present to pay their last respects to one of the old school. Mr. Fyfe, who was 85 years of age, was predeceased by his wife. It will be remembered by KINE. readers that the worthy couple celebrated their diamond wedding about three years ago.

To-morrow's Cinema Ball

To judge from the already big demand for tickets, this year's annual Cinema Ball to-morrow night looks like surpassing all previous records. Despite catering difficulties and black-out conditions, etc., it is evident that the Glasgow Trade and public still look on the Cinema Ball as the social event of Glasgow's year. There are many handsome prizes—no competitions—and amongst them National Savings Certificates. There will be non-stop dancing from 9 p.m. till 3 a.m. to two first-class bands—Teddy Joyce's band and Louis Freeman's dance orchestra—and as usual it is expected that the many stage personalities in town will be making the occasion an opportunity for meeting friends. Lord Provost and Mrs. Dollan will also be present, and it is expected that the prizes will be handed over round about midnight by Evelyn Laye, well-known stage and screen star.

Special arrangements have been made with Paterson's Garage to park all cars required. The usual luncheon will precede the ball in the Rhul at one o'clock.

Lodge Anima

By the changing of the regular meeting day from Friday to Wednesday the attendance was no better and no worse than the average Friday. The question of future meetings is still under consideration by the committee.

At last Wednesday's meeting the First Degree was capably conferred on one candidate by Brother D. McCulloch, S.D., and the other office bearers.

A proposal for an alteration in the by-laws regarding fees, etc., was adjourned for further consideration at a later date.

A period scene from British National's THIS ENGLAND which Anglo-American Trade showed this week. Constance Cummings, John Clements and Emlyn Williams star in this film of England through the ages

The Gang Go Prize-fighting — AND HOW!
The POPULAR EAST SIDE KIDS
HERE WE GO AGAIN
MONOGRAM PICTURES
PATHE · PICTURES LIMITED
The Seal of Quality
Pathe Gazette
Public Newsreel No 1
A MONOGRAM FEATURE DIRECTED BY JOE LEWIS
Trade Show: Phoenix, Tues., Feb. 18, at 11

Harry Langdon OF SILENT FILMS. THE FUNNIEST COMEDY STAR IS A RIOT IN HIS FIRST TALKIE!

THE Hollywood REPORTER

HUSBANDS' SWELL FUN FEST:

Langdon Triumphs In New Type Role

VARIETY

"MISBEHAVING HUSBANDS"
(Producers Releasing Corp.

Producer ..... Jed Buell
Director ..... William Beaudine
Screenplay: Vernon Smith and Claire Parrish
Original story ..... Cea Sabin

The players: Harry Langdon, Betty Blythe, Ralph Byrd, Esther Muir, Gayne Whitman, Florence Wright, Luana Walters, Charlotte Treadway, Frank Jacquet, Byron Barr, Frank Hayney, Hennie Brown, Billy Mitchell.

This is a strikingly good little picture, a rollicking, high-speed, domestic comedy, so well done and played with such zest that the laughs stumble over each other to provide 65 minutes of unadulterated entertainment. Looking vastly more expensive than it actually is, "Misbehaving Husbands" is worthy of a spot on any bill. The customers are going to like it plenty and it should be a mop-up for its makers.

It is also extremely probable that this picture will be pegged as the one which brought about the renaissance of Harry Langdon as a top flight screen comedian. Producer Jed Buell wisely took away all the grotesque costume appurtenances which marked Langdon's silent films characterization, kept away from slapstick and gave him the opportunity to play straight comedy. The result is a brilliant success. It is a new Harry Langdon which emerges one who demonstrates solid, laugh-provoking ability which will make him a welcome reentry on the all-too-brief list of present day film comics. After this one, more Langdon pictures will simply be compulsory.

The entire cast is good, with Betty Blythe, Gayne Whitman, as the lawyer Esther Muir, Ralph Byrd, Luana Walters, Charlotte Treadway, Nan Blake and Frank Hagney registering solidly in Langdon's support.

William Beaudine did an exc... directorial job, making th... the unusually good scr... Claire Parrish and Ve... Cea Sabin's original ... tion side ... superlat...

Two stellar favorites of the silent era — Harry Langdon and Betty Blythe—return to toplines in 'Misbehaving Husbands,' a domestic comedy that belies its modest budget and reaches the screen as entertainment worthy of the supporting spot on almost any bill. Establishing Langdon in a type of character new to him, the picture promises to launch both the comic and his vis-a-vis, Miss Blythe, on new careers.

Scripted by Vernon Smith and Claire Parrish from Cea Sabin's original yarn, 'Husbands' is a tight, fast-moving laugh-provoker, with plenty of what it takes in gags as well as dialog. It should go big with family audiences, for it has been designed to appeal to grownups as well as the youngsters.

Sharing featured billing with Langdon and Miss Blythe is Ralph Byrd, all of whom have responded convincingly to the deft direction of William Beaudine. Latter has guided his players at an ideal and even speed, always guarding against permitting the offering's plentiful supply of mirth to overlap its smattering of more somber material. Highlighting Beaudine's achievements, though, is his successful maneuver in so completely revising Langdon's brand of histrionics to one that more aptly fits the modern-day groove.

Sturdy hand of the pilot is also seen in the splendid portrayals turned in by Miss Blythe, Byrd and the supporting cast, which includes a Negro comedy 'find' in the person of Billy Mitchell, a newcomer.

'Husbands' marks Jed Buell's de... but as a contributor to Producers Releasing Corp., with which he ... set to do a series of features arou... Langdon and M... ythe... given th... ...n-s... alon...

Film Daily

"Misbehaving Husbands," Jed Buell's first production for Producers Releasing Corp., sets an interesting pace for his new association. It's a feature with enough entertainment value to more than satisfy any audience. Harry Langdon, given plenty of leeway, and veteran director Bill Beaudine have concentrated more on sure fire laugh situations than on a startling plot, and a district preview house rewarded them with practically solid laughter. It is completely an audience comedy.

It is excellent counter material for any dramatic feature. Production values, never elaborate, are adequate, and the large number of old time favorites in the cast offers opportunity for exploitation plants on the drama pages. Vernon Smith and Claire Parrish have fashioned a swell screenplay, based on an original by Cea Sabin.

HARRY LANGDON BETTY BLYTHE

IN

ESTHER MUIR LUANA WALTERS and RALPH BYRD

Directed by

WILLIAM BEAUDINE

A "PRODUCERS RELEASING CORPORATION" PRODUCTION

PATHE · PICTURES LIMITED
The Seal of Quality

PATHE GAZETTE
PUBLIC NEWSREEL No. 1

A PRODUCERS RELEASING CORPORATION ATTRACTION

DIRECTED BY WILLIAM BEAUDINE

PHOENIX TH., WED., FEB. 19, at 11

...ICH STORY OF REAL FOLK!

...fresh ...tertainin... ...side appeal

MARCIA MAE JONES
JACKIE MORAN
WHEN YOUTH CONSPIRES

Pathe Gazette PUBLIC NEWSREEL No. 1

MONOGRAM PICTURES

A MONOGRAM ATTRACTION. DIRECTED BY ROBT. McGOWAN

With LEATRICE JOY and CHARLES BROWN

TRADE SHOW:

PHOENIX TH., FRIDAY, FEB. 21, at 11

PATHE · PICTURES LIMITED
The Seal of Quality

PATHE PICTURES

present

Delightful Romance with Lilting Songs and Music!

"HER FIRST ROMANCE"

MONOGRAM PICTURES

Pathe Gazette
PUBLIC
NEWSREEL
No. 1

A MONOGRAM SPECIAL ATTRACTION
DIRECTED BY EDWARD DYMTRYK

TRADE SHOW:
PHOENIX THEATRE
FRIDAY, FEB. 21, at 2.30

PATHE · PICTURES LIMITED
The Seal of Quality

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., FEB. 13 AND WED. FEB. 19

Thursday

Murder Over New York (*20th-Fox*)

Century Theatre. 10.30 a.m., 2.30 p.m.

Cast: Sidney Toler, Marjorie Weaver, Robert Lowery, Ricardo Cortez, Donald MacBride, Melville Cooper, Joan Valerie, Kane Richmond, Sen Yun. **Director:** Harry Lachman.

"Murder Over New York" depicts the adventures that befall Chan in New York when he goes to attend a police convention. En route he meets an old friend from Scotland Yard who enlists Charlie's help in attempting to locate a notorious saboteur, but before Chan can aid, the Englishman is murdered. Sensing the implications of the case, Chan narrows down the list of suspects and is about to make his solution when a sudden attack destroys his evidence. Undaunted Charlie continues his pursuit of the criminal master mind. The thrilling climax takes place in a plane high over New York. It develops into a battle of wills, with but six seconds separating Charlie from death—and a more thrilling job has never been turned out.

East of the River (*Warner*)

Phœnix Theatre. 2.15 p.m.

Cast: John Garfield, Brenda Marshall, Marjorie Rambeau, George Tobias, William Lundigan, Douglas Fowley, Jack LaRue. **Director:** Alfred E. Green.

The drama of life on the wrong side of New York City is tellingly depicted in Warner Brothers' "East of the River." Fast moving and exciting, the story is woven around colourful characters which have been skilfully cast with capable, well-suited players.

John Garfield plays his "tough" rôle with sincerity; Brenda Marshall has her best rôle to date as his girl; Marjorie Rambeau is brilliant as the big-hearted, voluble Italian restaurateur who pretends to believe that her son Joe is an orange grower, but knows all the time that he is a gaol bird, finds consolation in the honourable career of her adopted son, Nickie, and takes matters into her own hands to make sure that Joe does not interfere with Nickie's happiness; George Tobias turns in another fine comedy performance, and William Lundigan is excellent as Nickie.

Friday

Ride, Kelly, Ride (*20th-Fox*)

Century Theatre. 10.30 a.m., 2.30 p.m.

Cast: Eugene Palette, Marvin Stephens, Rita Quigley, Richard Lane, Charles D. Brown, Chick Chandler, Dorothy Peterson, Lee Murray. **Director:** Norman Foster.

All the thrills, exitement, drama of racing highlight, this entertaining story of the Turf. Corn-Cob Kelly, a young lad, who is sacked from a ranch, joins up with Dan Thomas and his trainer, Duke, with their string of race horses at Santa Anita He forms a romantic attachment for Ellen Martin, daughter of Thomas' rival, and by some really fine riding earns himself a race for the Martin stable. Dan Thomas asks Corn-Cob to pull his mount. He refuses, but on the day of the race Corn-Cob is fouled and carried off to hospital. While Kelly is there he learns that something crooked is being fixed for the next outstanding racing event, and in a thrilling climax he breaks hospital to bring home Martin's horse a winner!

Four Mothers (*Warner*)

Phœnix Theatre. 2.15 p.m.

Cast: Priscilla Lane, Rosemary Lane, Lola Lane, Gale Page, Claude Rains, Jeffrey Lynn, Eddie Albert, May Robson, Frank McHugh, Dick Foran. **Director:** William Keighley.

When the camera pans through the branches of the blossom-laden apple trees, through the windows of a rambling, old-fashioned house and into the parlour, with the soft musical accompaniment of a Beethoven sonata—you know you're at home with the Lemps. The same delightful girls who captured so many hearts when they were "Four Daughters" and "Four Wives" are back again as "Four Mothers." The third generation of Lemps consists of four baby girls, one each for Priscilla and Gale and twins for Lola, but at the end of the picture there is a hint that Rosemary is to become the fourth mother in the Lemp family. The fresh, human story of financial reverses, self-sacrifice and eventual triumph has been deftly directed by William Keighley, and the fine musical score adds to the general delight of the film.

Monday

Down Argentine Way (*20th-Fox*)

Century Theatre. 10.30 a.m., 2.30 p.m.

Cast: Don Ameche, Betty Grable, Carmen Miranda, Charlotte Greenwood, J. Carrol Naish, Henry Stephenson, Katharine Aldridge, Leonid Kinskey, Chris-Pin Martin. **Director:** Irving Cummings.

"Down Argentine Way," in gorgeous Technicolor, is one of the most lavish and impressive musicals ever produced by 20th Century Fox — abounding in romance, glamour, songs and fascinating South American dances. A brilliant newcomer, Carmen Miranda, who sings four of the songs that made her famous on Broadway.

The story is focused on the 6,000 mile romance between beautiful Betty Grable and handsome Don Ameche. As the rich South American horseman, Ameche captivates the blonde lovely, but is forced by a parental order to pass her by. Betty follows him to his native Buenos Aires just to slap his face. After a hectic night at the gay Buenos Aires night spots, Betty and Don make up—only to be upset again by Don's father. The thrilling climax settles matters, but not in the way you'd think.

Tuesday

Here We Go Again (*Pathe*)

Phœnix Theatre 11.0 a.m.

Cast: Leo Gorcey, Bobby Jordan, Donald Haines, Sunshine Sammy, David Gorcey, Carlton Young, Kenneth Howell, Mary Ainsley and Kenneth Harlan. **Director:** Joseph Lewis.

In "Here We Go Again," a gang of tough kids from New York's Lower East Side sign up to go to a camp to spend their summer vacation. At first the camp rules don't please them, and they decide to make over the camp to their own tastes. No one is more surprised than the toughies themselves to find by the end of the summer that they are model scouts of the open air.

Tugboat Annie Sails Again (*Warner*)

Phœnix Theatre. 2.15 p.m.

Cast: Marjorie Rambeau, Alan Hale, Jane Wyman, Ronald Reagan, Clarence Kolb, Charles Halton, Paul Hurst, Victor Kilian. **Director:** Lewis Seiler.

"Tugboat Annie Sails Again" brings back one of the best-loved characters of fiction and film in a brand new adventure that is packed to the hilt with humour, drama and action. Marjorie Rambeau is said to be a worthy successor to the late Marie Dressler in her portrayal of the salty old lady captain. Alan Hale succeeds Wallace Beery in the rôle of Capt. Bullwinkle, Annie's perpetual foe, and the romantic interest is in the able hands of Jane Wyman and Ronald Reagan. When the story opens, Annie is about to be "beached" because the customers don't trust women tugboat captains, but she talks herself back into the job again—on probation. In spite of the malicious tricks played on her by fate and Capt. Bullwinkle, she comes out on top, pulls her company out of debt, and proves once more that she is the "best man on the waterfront."

Marx Bros. Go West (*M-G-M*)

Cambridge Theatre. 2 p.m.

Cast: Groucho, Harpo and Chico Marx, Diana Lewis, John Carroll, Walter Woolf King, June McCloy, Robert Barrat, Joan Woodbury, Iris Adrian. **Director:** Eddie Buzell.

"Go West" is the latest laugh riot of the Marx Brothers. This time the Max Marxes don boot and saddle to invade the rip-roarin' gold gulches, where men are men and women are blondes.

They start out to poke fun at the wide-open spaces and to make them "curl at the edges."

Wednesday

Misbehaving Husbands (*Pathe*)

Phœnix Theatre 11.0 a.m.

Cast: Harry Langdon, Betty Blythe, Esther Muir, Ralph Byrd and Gayne Whitman. **Director:** William Beaudine.

"Misbehaving Husbands" deals not with newly-weds but with a middle-aged couple about to celebrate their twentieth anniversary. And celebrate is hardly the word to describe their actions, for before the night is out the hubby is accused of making love to three blondes and a lady of mystery in a store window, his spouse decides to leave her erstwhile happy home, but by finds a corsage of orchids and a dainty feminine shoe in his pocket, and a sergeant of police accusing him of murder. His explanations sound allright to the policeman, but his wife proves less gullible. How things finally get straightened out so that the second twenty pears start happily provides a riotous climax.

The Letter (*Warner*)

Phœnix Theatre. 2.15 p.m.

Cast: Bette Davis, Herbert Marshall, James Stephenson, Frieda Inescort, Gale Sondergaard, Bruce Lester, Elizabeth Earl, Cecil Kellaway, Sen Yung, Tetsu Komai. **Director:** William Wyler.

Bette Davis is said to be at the very top of her form in "The Letter," screen version of the famous Somerset Maugham drama. With superb artistry, Miss Davis portrays Leslie Crosbie—who murders the man she loves and ruins the man who loves her—as an outwardly calm, practical woman, giving the merest hint now and then of the smouldering fires within. The distinguished cast includes Herbert Marshall, as her loving and unsuspicious husband; James Stephenson, convincing as the lawyer who defends her, knowing all the while that she is guilty; Gale Sondergaard as the Eurasian woman, mysterious, cold and inscrutable, and Sen Yung as the smilingly sinister Chinese law clerk. William Wyler, who also directed Bette Davis in "Jezebel," sets and then sustains the mood which keys her performance, and Max Steiner has written a brilliant musical score which enhances the film's dynamic action.

Flight Command (*M-G-M*)

Cambridge Theatre. 2 p.m.

Cast: Robert Taylor, Walter Pidgeon, Ruth Hussey, John Shelton, Paul Kelly, Nat Pendleton, Marsha Hunt, Shepperd Strudwick, Tom Neal, Dick Purcell. **Director:** Frank Borzage.

"Flight Command" is a spectacular Navy aviation drama. Made with the official co-operation of the American Navy, it pictures air manœuvres at sea with aircraft carriers, battleships and squadrons of aircraft engaged in hazardous exploits.

Geoffrey Hibbert seen here with Maire O'Neill, making his first screen appearance in Walter Greenwood's LOVE ON THE DOLE, has been signed to a one year's contract with British National and will appear in John Baxter's "The Common Touch"

The Marx Brothers as they appear in MARX BROTHERS GO WEST," which M-G-M is Trade showing at the Cambridge Theatre on Tuesday, February 18, at 2 p.m.

Obituary

C. G. KENNAWAY

Death of Scots Chairman

Charles Gray Kennaway, of Kenwood Park, Auchterarder, chairman of Auchterarder Cinema Company, has died in Aberdeen. He was particularly well known throughout the North of Scotland.

During the last war he rose from a private in the Black Watch to Captain in the Grenadier Guards, and was one of the three surviving officers of the 1st Battalion present when Lord Gort won his V.C. After returning to Edinburgh and being admitted a W.S., he was appointed to a post in the Ministry of Justice, Cairo, and on his father's death returned to take over the conveyancing and land dealing business of Kennaway and Co., Auchterarder. He is survived by his widow and a son and daughter.

Howard Roylance, formerly advertising manager of Dreamland, Margate, and since the outbreak of war a kinema manager in London, died recently at Margate, aged 52. He was to have taken over the management of a Kentish Town hall on the day on which he was taken ill.

The death has occurred of Charles Blagborough, of 81, Duckworth Lane, Bradford, formerly managing director of the company which controlled the Elite, Coliseum and Picturedrome kinemas.

Mr. Blagborough, who recently celebrated his 75th birthday, had not been ill long. He was a familiar figure in the city and well liked for his kindness of heart and his breezy personality. Before going into the kinema business he was a departmental manager for the City of Bradford Co-operative Society, being in the service of the society for nearly 40 years.

The death has occurred of Wm. Taylor, manager of the Forum, Caldmore Green, Walsall. Well known in entertainment circles in the Walsall district, he was originally a projectionist, becoming manager of the Palace, Walsall, under the general managership of J. Andrews when that hall opened with talking picture apparatus. He remained there until taking over the control of the Forum. He was a brother of A. Taylor, manager of the Savoy, Walsall.

RKO-RADIO'S GREATEST PROGRAMME

Ginger Rogers' New Picture

DESPITE present world conditions, president George Schaefer, of RKO-Radio, is proceeding apace on their greatest ever box-office programme.

Pride of place among RKO-Radio's new attractions is taken by "Kitty Foyle," which the company feel justified in heralding as one of the greatest motion pictures ever to have reached the screen. Presenting Ginger Rogers in the starring rôle, the new film is the screen adaptation of Christopher Morley's sensational best-selling book. Dennis Morgan, James Craig, Eduardo Ciannelli and Gladys Cooper are among the great personalities in the supporting cast.

"Kitty Foyle" has already scored a magnificent triumph on its initial American screenings. The reviews which have greeted the film are among the most eulogistic ever written. David Hempstead produced the new Ginger Rogers film, which was directed by Sam Wood, whose screen credits include "Mr. Chips."

"Mr. and Mrs. Smith"

Another obvious top-flight production, "Mr. and Mrs. Smith," presents Carole Lombard and Robert Montgomery as a co-starring team—under the expert direction of Alfred Hitchcock.

Third in the current line-up, "Little Men," is from the same author and studio that delivered the successful "Little Women." Presenting Kay Francis, Jack Oakie, George Bancroft and Jimmy (Tom Brown) Lydon in the featured rôles, the new film has arrived in Great Britain and will be included in the company's next Trade show line-up.

Bing's Brother Bob

RKO-Radio also announce the completion of "Let's Make Music," the initial effort of Bob Crosby, brother of the famous Bing, and his band, and "Remedy for Riches," the fourth in the popular "Dr. Christian" series.

Jean Arthur has already commenced work in "The Devil and Miss Jones," which will figure as one of the studio's biggest current efforts. Meanwhile, Anna Neagle has taken up the leading rôle in "Sunny," which is being produced and directed by Herbert Wilcox.

It is anticipated that RKO-Radio will announce the Trade show dates of a number of these features in the immediate future.

WESTERNS INCREASE IN POPULARITY

Says Myers of British Lion

Westerns are fast regaining their former popularity. This opinion is expressed by S. A. Myers, of British Lion, who has ample evidence in support of his statement.

"British Lion's Trade shows of last week," says Mr. Myers, "have been an eye-opener to me. Last week's attendances for the three Republic winners: 'Ride, Tenderfoot, Ride,' with Gene Autry, June Storey, Smiley Burnette; 'Pioneers of the West,' with the 'Three Mesquiteers'; and 'The Ranger and the Lady,' with Roy Rogers, George 'Gabby' Hayes and Sidi Jenks, have been astonishingly high and, if anything, portend a renewed popularity for this type of screen entertainment."

According to Mr. Myers, this is largely due to the war-mindedness of the audiences.

This changed trend should augur well for Republic's forthcoming grand-scale production of "Melody Ranch," starring Gene Autry, Jimmy Durante, Ann Miller, Barton MacLane, Barbara Allen, George "Gabby" Hayes, Jerome Cowan and Mary Lee.

"52nd STREET"

The remarkable recent broadcast of "52nd Street" has resulted in a spate of requests for a reissue of Walter Wanger's great success of 1938, which featured Ian Hunter, Leo Carrillo, Pat Paterson, Zasu Pitts and Kenny Baker, with a strong cast.

United Artists' decision, therefore, to reissue this picture immediately will be widely welcomed. Completely fresh prints are available of the picture.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Arise My Love (Paramount)—American.	111 min. (A)	Claudette Colbert, Ray Milland.	Very good romantic love story with a European war background. Brilliantly acted and produced.	Excellent general booking. Hardly suitable for children.
Arizona (Columbia)—American.	126 min. (U)	Jean Arthur, William Holden, Warren William.	Period outdoor melodrama, based partly on fact. Story terrifically comprehensive, acting virile, staging stupendous and thrills colossal. Family appeal particularly strong.	Excellent general booking. Great for youngsters.
Blondie Plays Cupid (Columbia)—American.	68 min. (U)	Penny Singleton, Arthur Lake, Larry Simms.	Farcical comedy, relating the further adventures of the Bumstead family. Hilarious slapstick, engaging human appeal, excellent team work and obvious title value.	Good light booking for the masses, especially family and youngsters.
Dr. Kildare's Crisis (M-G-M)—American.	75 min. (A)	Lew Ayres, Lionel Barrymore, Lauraine Day.	Splendid addition to the very popular Kildare series, one with a profoundly interesting story, and wide feminine and general appeal. Star and title values first rate.	Excellent general booking. Hardly suitable for youngsters.
Five Little Peppers in Trouble (Columbia)—American.	63 min. (U)	Edith Fellows, Dorothy Ann Seese, Ronald Sinclair.	Juvenile comedy drama taking the form of an indictment of the American private school system. Story thin, but cast versatile and atmosphere convincing.	Fair average two-feature programme proposition. Safe for youngsters.
Friendly Neighbours (B. Lion-Republic)—American.	66 min. (U)	The Weaver Brothers and Elviry.	Small-town comedy with hillbilly and hobo asides. Teamwork versatile and amusing, sentiment clean, songs and atmosphere quaint.	Attractive comedy novelty for the majority of halls. Good for juveniles.
Girl from Havana (B. Lion-Republic)—American.	67 min. (A)	Denis O'Keefe, Claire Carleton.	Robust comedy melodrama of life in the South American oilfield. Action fast, fights terrific and comedy and musical relief refreshing.	Cast-iron two-feature proposition for the crowd. Nothing to harm youngsters.
Glamour for Sale (Columbia)—American.	59 min. (A)	Anita Louise, Roger Pryor.	Exposure of crooked racket. Quite well acted and developed ...	Good second feature. Hardly suitable for children.
Little Nellie Kelly (M-G-M)—American.	97 min. (U)	Judy Garland, George Murphy, Charles Winninger.	Sentimental comedy with music, song and a strong Irish flavour. Opening scenes a little untidy but general effect refreshing and entertaining. Stars in good form.	Very good light entertainment for the masses, family and youngsters.
Michael Shane, Private Detective (20th Century-Fox)—American.	77 min. (A)	Lloyd Nolan, Marjorie Weaver, Donald McBride.	Murder mystery comedy melodrama, presented on popular lines. Story involved but exciting and amusing, team-work versatile and staging elaborate.	Very good two-feature programme proposition for the crowd.
On Guard (Columbia)—American.	62 min. (U)	Charles Starrett, Iris Meredith, Stanley Brown.	Action melodrama of the open spaces. Refreshing atmosphere, hectic action, tuneful incidental numbers and sound team work.	Good two-feature booking for the masses and youngsters.
Philadelphia Story, The (M-G-M)—American.	112 min. (A)	Katharine Hepburn, Cary Grant, James Stewart.	Polished, sophisticated comedy, presented on "quiet wedding" lines. Acting brilliant, dialogue smart and atmosphere flawless. Feminine appeal irresistible.	Excellent light booking. Hardly suitable for youngsters.
Pioneers of the West (B. Lion-Republic)—American.	56 min. (U)	Robert Livingston, Raymond Hatton, Duncan Renaldo.	Actionful outdoor melodrama, the latest of the Three Mesquiteer series. Acting versatile, fights hectic and atmosphere picturesque.	Cast-iron supporting proposition for the masses, family and youngsters.
Ranger and the Lady, The (B. Lion-Republic)—American.	58 min. (U)	Roy Rogers, Jacqueline Wells, Henry Brandon.	Outdoor melodrama with historical implications. Action fast, acting robust and thrills spectacular.	Good Western support for the majority of halls. Great for juveniles.
Ride, Tenderfoot, Ride (B. Lion-Republic)—American.	65 min. (U)	Gene Autry, Smiley Burnette, June Storey.	Musical outdoor comedy-melodrama telling of romance, rivalry and roughstuff in the meat-packing industry. Story slight, but embellishment bright, action smooth, and numbers tuneful.	Capital Western for the masses and youngsters.
*This England (Anglo-American)—British.	84 min. (U)	Emlyn Williams, John Clements, Constance Cummings.	Patriotic panorama, immortalising the imperishable might and majesty of England. Story and character continuity smooth, acting competent and staging ambitious. Propaganda and human angles terrific.	Excellent general booking. Great for youngsters.

* A British Picture.

REVIEWS FOR SHOWMEN

The Philadelphia Story

M-G-M American (A). Directed by George Cukor. Featuring Cary Grant, Katharine Hepburn and James Stewart. 10,087 ft. Released April 21, 1941.

POLISHED, sophisticated comedy, adapted from the Broadway stage success, telling of a society girl who expected too much of life, humanity, and, more especially, man, but eventually learns by stern and piquant experience that the good companion is a happy paradox of frailty and virtue.

Katharine Hepburn essays a successful comeback as the girl and Cary Grant is easy and ingratiating as an irresponsible husband. James Stewart and Ruth Hussey are others who help to extract every ounce of humour and humanity from the extravagant yet shrewd theme. Smart dialogue, flawless atmosphere and resourceful direction complete the gay, witty, thought-provoking entertainment. Incidentally, feminine appeal is only exceeded by star values. Excellent light booking, particularly for good and high-class halls.

Story.—Tracy Lord, daughter of Seth and Margaret Lord, socialites, divorces C. K. Dexter Haven, a man's man, because he drinks. George Kittredge, a self-made but somewhat dull fellow, is Tracy's second choice. There is a skeleton in Seth's cupboard and Dexter, out to have his own back, resorts to blackmail to get into the Lord household on the eve of Tracy's wedding. He brings with him Macaulay Connor, a novelist turned gossip-writer, and Elizabeth Imbrie, a press photographer.

Tracy recognises the intruders and she and her family attempt to turn the tables on them. Complications result, but before the disentanglement takes place Tracy gets tipsy. The experience knocks her off her high horse and, at the same time, proves George to be a clod. The tale ends with Tracy re-marrying Dexter.

Acting.—Katharine Hepburn is a little vague in her character drawing in the opening scenes, but once she gets fully into her stride she gives a clever, sensitive and spirited performance. Cary Grant strikes just the right note, as Dexter, and James Stewart and Ruth Hussey share the acting honours in direct support, as Macaulay and Elizabeth John Howard Howard, Roland Young, Mary Nash and, last but not least, Virginia Weidler, also do well in their respective parts.

Production.—The play does not take a flying start—it takes some little time to measure Tracy's inhibitions and eccentricities—but once the salient points are established it arrives at its obvious, but, nevertheless, satisfactory and hilarious climax through a cleverly engineered sequence of grand comedy situations

Underlying the humour is domestic and romantic sentiment of kindly implications and powerful humanity. The frailties of high society are presented in a polished and authentic frame. Its frankness disarms criticism. It is a "quiet wedding" of irresistible feminine appeal. Star values, needless to say, are terrific.

Points of Appeal.—Cleverly written story, brilliant acting by stars, neat and understanding direction, flawless atmosphere, smooth and witty dialogue, grand climax, strong feminine angle, underlying humanity and obvious exploitation angles.

Arizona

Columbia. American (U). Directed by Wesley Ruggles. Featuring Jean Arthur, William Holden and Warren William. 11,406 feet. Release not fixed.

PERIOD outdoor melodrama, presenting at one and the same time a history of the West, a biography of the first white woman to stake a claim in Arizona and a resumé of everything that has appeared so far in outdoor conventional fiction. One big scene is followed by an even bigger until the complete production reaches mammoth form. The acting meets all demands. Powerful physical interpretation inscribes great entertainment on the vast and historically correct canvas. Star and title values consolidate the omnibus box-office fare. Excellent general booking.

Story.—Phoebe Titus, a spirited and attractive purveyor of pies in the lawless town of Tucson, Arizona, is determined to own the biggest ranch in the State. She starts off by acquiring a half-interest in a transport business, but her plans are hindered by the Civil War. Jefferson Carteret, an adventurer, and Lazarus Ward, crooked owner of a rival transport company, are additional obstructions.

In spite of all difficulties, Phoebe sticks to her original plan, and she has the support of Peter Muncie, a sergeant with the Union Forces. Subsequently, Carteret resorts to robbery, violence, and even incites the Indians to achieve his ends. He fails, however, to prevent Muncie from driving Phoebe's recently acquired herds into Tucson. Muncie marries Phoebe, and then meets Carteret in mortal combat. He wins, and his victory crowns Phoebe's ambitions.

Acting.—Jean Arthur contributes a robust yet fascinatingly feminine performance, as Phoebe, William Holden is adequate as Peter, and Warren William is a cool villain, as Carteret. Porter Hall and Paul Harvey also distinguish themselves at the head of a long and competent supporting cast.

Production.—History and biography blend easily with conventional Western fiction, and the gains from each aspect of the story form the basis of mighty and exciting outdoor entertainment. Virility is, of course, the film's strongest suit, and stupendous spectacle its trump card, but with all its toughness, thrills, terrific panoramas, surprise and excitement it never neglects the feminine angle.

The selection of a woman for the central character is a cunning and showmanlike move. The climax, represented by a wedding and gun-play, seals its wide appeal. Add title and star values and box-office is the obvious and irrefutable conclusion.

Points of Appeal.—Robust, hard-hitting story, powerful feminine angle, strong and accurate characterisation, sturdy action, vivid spectacle, big thrills, suspenseful climax, popular cast, good title and outstanding star values.

Friendly Neighbours

British Lion (Republic). American (U). Directed by Nick Grinde. Featuring the Weaver Brothers and Elviry. 5,962 feet. Release not fixed.

SMALL-TOWN comedy, the latest and best of the Weaver Brothers and Elviry series, describing how hillbillies and hoboes bring relief to a flood-threatened ghost city. The subterfuge adopted gives full scope to the peculiar talents of the stars and the more orthodox of the supporting players. The wide humour, neatly spliced with homely sentiment and appropriate song, is in turn responsible for unique light entertainment of universal appeal. Attractive comedy novelty for the majority of halls.

Story.—Abner, Cicero, Elviry and Violey Weaver are forced by drought to leave their land. After getting mixed up with hoboes, they take refuge in Williamsville, a ghost city.

On inquiring they learn that the city is constantly threatened by flood and that the few remaining residents have had difficulty in getting financial assistance from the governor. They decide to put matters right, and the hoboes collaborate when they go to work on the governor.

Silas Barton, nasty proprietor of the local stores, complicates matters, but eventually the plotters achieve the desired results. Safety restores Williamsville's prosperity and paves the way to romance.

Acting.—Leon, Frank, June and Loretta Weaver are amusing as Abner, Cicero, Elviry and Violey, Lois Ranson and Al Shean are responsible for a pleasing incidental romantic interest, Clarence H. Wilson is true to type as Silas, and Thurston Hall has his moments as the governor.

Production.—The edge of the story design is homespun, but the centrepiece, that dealing with the restoration of prosperity to the small town, is broad farce. The versatility of the humour establishes popular appeal. Lively music and song confirms its unassuming box-office address.

Production values, timing and photography are first-class. Title and star values, too, are considerable. It's good wholesome light fare with a popular label.

Points of Appeal.—Ingenious and laughable story, quaint embellishments, versatile cast, popular music, friendly sentimental and romantic relief, clean atmosphere, good title, and popular players.

Blondie Plays Cupid

Columbia. American (U). Directed by Frank R. Strayer. Featuring Penny Singleton, Arthur Lake and Larry Simms. 6,115 feet. Release not fixed.

DOMESTIC farcical comedy, describing the further adventures of the Bumstead family, this time to the accompaniment of fireworks and dynamite. The hilarious slapstick catastrophes are deftly handled by Penny Singleton in her familiar rôle as Blondie, and Arthur Lake and Larry Simms as Dagwood and Baby Dumpling.

The romantic touch is provided by Blondie's attempts to help the elopement of two young people—Glenn Ford and Luana Walters—in the teeth of an irate father with a shotgun, and the climax arrives literally with a bang when Baby Dumpling drops a stick of dynamite down an oil well. Good light booking for the masses.

Story.—Blondie, worried lest her small son, Baby Dumpling, should harm himself by playing with fireworks on the Fourth of July, arranges for the family to spend the holiday at her Aunt Hannah's farm. After various vicissitudes, during which Blondie and Baby Dumpling get into one train and Dagwood gets into the other—and the family is, in any case, carried seventy miles beyond its right destination—the Bumsteads get a lift from Charlie and Millie, a young couple who are eloping. Millie's hot-tempered father arrives just in time to stop the marriage, much to the disappointment of the romantic-minded Blondie.

Blondie and Dagwood decide to help Charlie kidnap Millie from her father's farm, but Charlie twists his ankle, and it is Dagwood who has to climb the ladder to Millie's window. Dagwood, picking the wrong window, finds himself in the father's room, and is chased round the house pursued by buck-shot. Meanwhile, Baby Dumpling has discovered a stick of dynamite and, mistaking it for a fire cracker, lights it. The resulting explosion releases a gusher of oil from a well which the father had given up as hopeless, and the consequent mutual congratulations include a paternal blessing for Charlie and Millie.

Acting.—Penny Singleton is pert and pretty as Blondie; Arthur Lake gangles and bungles with adroitness as Dagwood; Baby Dumpling and Daisy, the dog, complete the family quartet with easy and attractive performances. Glenn Ford and Luana Walters handle the subsidiary love interest with charm, while other good supporting performances come from Jonathan Hale, Irving Bacon and Will Wright.

Production.—The farcical story sets a typical slapstick note from the start, with the Bumstead family coping with fireworks and wet paint at one and the same time, and continues in a strain of hilarious inconsequence through a saga of missed trains, runaway cars, explosions and near-accidents up to the final big bang which brings the happy ending.

Most of the slapstick gags are familiar, but competent direction, slick acting and particularly the homely appeal of the characters lend freshness to even the oldest of them. Baby Dumpling at the wheel of a runaway car, alternately chasing and being chased by Dagwood, provides a typical action highspot.

Points of Appeal.—Engaging domestic atmosphere, hilarious farcical plot, excellent teamwork, convincing staging and title value.

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The Four Daughters are now

TRADE SHOW

PROMPT

PRISCILLA LANE · ROSEMARY LANE
LOLA LANE · GALE PAGE

Claude **RAINS**
Jeffrey **LYNN**
Eddie **ALBERT**
MAY ROBSON
FRANK McHUGH
DICK FORAN

John

Brenda

Marjorie

EAST OF THE RIVER

Directed by
ALFRED E. GREEN

Trade Show
PHOENIX THEATRE
THURSDAY FEB. 13.
2·15 p.m.
PROMPT

MARK OF SHOWMANSHIP

Tugboat Annie Sails Again

Directed by Lewis Seiler

MARJORIE RAMBEAU · ALAN HALE
JANE WYMAN · RONALD REAGAN

TRADE SHOWS

TUESDAY · FEB. 18TH
Phoenix Theatre · 2·15 p.m.
PROMPT.

THURSDAY · FEB. 20TH
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CHARLIE RUGGLES
OSA MASSEN
JANE WYMAN
WILLIAM T. ORR · LEE PATRICK

Directed by LLOYD BACON

WB MARK OF SHOWMANSHIP

"With all my heart— I still love the man I killed..."

BETTE DAVIS

The Letter

Herbert **MARSHALL** *James* **STEPHENSON**

FRIEDA INESCORT GALE SONDERGAARD

TRADE SHOW

WEDNESDAY • FEBRUARY 19TH 2:15 P.M

PHOENIX THEATRE *Prompt*

MARK OF SHOWMANSHIP

REVIEWS—continued from page 20

This England

Anglo American. British (U). Directed by David MacDonald. Featuring Emlyn Williams, John Clements and Constance Cummings. 7,650 *feet. Release not fixed.*

PATRIOTIC panorama perpetuating in celluloid the imperishable might and majesty of England. The monument stretches from Norman times to the present day and each momentous episode—the threat of Spain, France and the Germany of 1914—adds a substantial tier to the compelling story edifice. Retrospective treatment is inevitable, but effective.

Emlyn Williams, John Clements and Constance Cummings have the responsibility of preserving story and character continuity and they accomplish their tasks right well. The personal element marches admirably in step with the national.

In relating the vicissitudes and the glories of the past, the picture is a confident prognostication of the future. In a word, it is England at her full, formidable stature. Excellent general booking, one with immense exploitation angles.

Story.—An American girl journalist comes to a typical English village in 1940 to review war conditions first-hand. There is an air raid and stern circumstance enables her to gain the confidence of John Rookby, owner of a near-by farm. He tells her that it is nothing new for the village to fight for its life. The clock is then turned back to Norman times.

In this sequence an early ancestor of Rookby and of Appleyard, his labourer, help their fellow serfs throw off the Norman yoke. The scene then switches to Elizabethan times and again Rookby's ancestors survive threats against their land, both by the Spanish Armada and lordly tyrants. Two hundred years pass and Rookby and his fellows find themselves the victims of rude industrialism. They also suffer from the effects of Napoleon's invasion threats. A Rookby seeks a way out in marriage, but succeeds in preserving his manhood, liberty and lands. Armistice 1918 brings the story to its lofty conclusion.

Acting.—John Clements plays John Rookby throughout the ages and brings thought-provoking drama to each cameo. Emlyn Williams is equally good as Appleyard, and Constance Cummings finds a niche for herself as the American journalist. Frank Pettingell, Roland Culver and Ronald Ward are the most prominent of a shrewdly chosen supporting cast.

Production.—The play depicts the fight throughout the ages in England for national and personal liberty—the people for their rights and England for her life. As to its commercial implications, these are as powerful as its propaganda. Properly exploited—it has a great title and a cast—it has the makings of box office history.

Points of Appeal.—Inspiringg story, accurate and competent acting, liberal stagecraft, terrific propaganda angles, propitiousness, strong human element, great title and popular cast

The Ranger and the Lady

British Lion (Republic). American (U). Directed by Joseph Kane. Featuring Roy Rogers, Jacqueline Wells and Henry Brandon. 5,234 *feet. Release not fixed.*

OUTDOOR drama, with historical implications, describing the attempts of an unscrupulous Mexican to prevent Texas from joining the Union. An honest ranger and a girl are on opposite sides of the fence at kick-off, but they subsequently collaborate and their teamwork, graphically represented by forthright acting on the part of Roy Rogers and Jacqueline Wells, leads to outdoor entertainment of virile picturesqueness.

Good Western support for the majority of halls.

Story. — General Augustus LaRue, governor of Texas, wants to keep Texas out of the Union. He uses tolls and taxation to discourage pioneers. Captain Colt, a ranger, disapproves of LaRue's tactics. So does Jane Talbot, leader of a wagon train. It transpires that LaRue was responsible for the death of Jane's father and she swears revenge. When Colt learns of her mission he co-operates with her. In the ding-dong struggle which follows, LaRue gets his just deserts and Jane and Colt find romance.

Acting.—Roy Rogers gives a virile and versatile portrayal as Colt, Jacqueline Wells is a spirited and attractive Jane, and Henry Brandon is convincing as villain LaRue. George Hayes and Si Jenks, a couple of bearded veterans, are responsible for capital comedy relief, as two old-timers. Noble Johnson, Ted Mapes, Harry Woods head a convincing and active supporting cast.

Production.—History is not taken too seriously in this outdoor melodrama, but what little there is provides a sturdy platform for rousing, if conventional, Western fare. Brisk teamwork, picturesque scenery, and a stern, yet satisfactory climax, complete the hearty and healthy illusion.

Points of Appeal.—Exciting plot, good thrills, colourful period, picturesque locale, refreshing romantic interest, provocative title and hectic grand finale.

Five Little Peppers in Trouble

Columbia. American (U) Directed by Charles Barton. Featuring Edith Fellows, Dorothy Ann Seese and Ronald Sinclair. 5,737 *feet. Release not fixed.*

JUVENILE comedy drama, taking the form of an indictment of the American private school system. As a horrible example in snobbery it has its moments, but with all its eager acting—its young players are talented and resourceful—it fails to make a particularly worthwhile contribution to popular entertainment. It is too haphazard.

Title, series and cast values are its strongest selling angles. Fair average two-feature programme proposition for the not too sophisticated

Story.—Aunt Martha, wealthy relative of Jasper King, grandson of Mr. King, benefactor to the Pepper children, determines to gain Jasper's custody. To forestall her, Mr. King send Jasper and the Pepper children, Polly, Phronsie, Ben, Joey and Davie, to an exclusive private school. They receive a cool reception and, after being snubbed, become the victims of cruel pranks.

The climax comes when Polly is wrongly accused of causing serious harm to other girls. She is expelled, but before she and her sisters and brothers leave, she tells the staff and the snobs exactly what she thinks of them. In the meantime, Mr. King succeeds in putting one over on Aunt Martha. The fadeout takes the form of a happy family reunion.

Acting.—Edith Fellows is quite sympathetic and appealing as Polly Pepper, and Shirley Mills is pretty true to type as the leader of the schoolgirl snobs, but Dorothy Ann Seese, a synthetic blonde infant prodigy who plays Phronsie, is given far too much rope. The rest are agreeably versatile.

Production.—In disclosing the snobbish side of American private school life the picture acquires extravagant bias. Its one-sidedness might have been excusable if it had paved the way to original drama and comedy, but its entertainment is slipslod, and so is its story. What few moments it has, it owes solely to the versatility of the young players. Its strongest booking card is, we repeat, its cast and series values.

Points of Appeal.—Cast, exuberant juvenile portrayals, varied incident, slight human angle, series values and good title.

Little Nellie Kelly

M.G.M. American (U). Directed by Norman Taurog. Featuring Judy Garland, George Murphy and Charles Winninger. 8,861 *feet. Released March* 31, 1941.

SENTIMENTAL comedy with music, song and a strong Irish flavour, based on the evergreen stage success. The opening scenes are a little untidy; they also make exorbitant demands on Judy Garland's talents, but the rest allows both the star and the picture to make ample amends. A great performance by Charles Winninger is a further contribution to popular success. Pleasing tunes and elaborate staging clinch the friendly deal. Very good light entertainment—a picture with box-office equipment—for the masses and the family.

Story.—Nellie, daughter of Michael Noonan, a likeable but shiftless and improvident Irishman, and Jerry Kelly, a clean living young man, want to marry. Selfish reasons prompt Michael to forbid their marriage, but they marry just the same. Michael follows them when they emigrate to America and parks himself with them, but refuses to bury the hatchet.

In the process of time, Jerry becomes a policeman, but shortly afterwards Nellie dies in childbirth. Her child, Little Nellie, survives, but when she grows up history repeats itself. Michael refuses to consent to her marriage to Dennis Fogarty, son of a fellow Irishman, for no other reason than that the couple have Jerry's blessing. There are further complications, but a last minute twist leads to a happy and laughable ending.

Acting.—Judy Garland is miscast as Nellie, but she comes into her own as Little Nellie. Her performance is, on the whole, winning and refreshingly versatile. George Murphy is good, as Jerry, and Charles Winninger is great, as Michael. The rest of the supporting players are agreeably and convincingly Irish.

Production.—The opening reels are far from promising—for one thing there is too much blarney; for another, they are burdened with blatant American propaganda; and for another, Judy Garland is miscast in a dying mother rôle—but fortunately the initial lack of discretion and showmanship is remedied in time.

Points of Appeal.—Simple, yet friendly story, versatile performance by Judy Garland, grand character work by Charles Winninger, good supporting portrayals, pleasing atmosphere, popular song, kindly sentiment, good title and obvious star values.

Michael Shayne, Private Detective

20th Century-Fox. American (A). Directed by Eugene Forde. Featuring Lloyd Nolan, Marjorie Weaver and Donald MacBride. 6,930 *feet. Release not fixed.*

MURDER mystery comedy-melodrama recording the hectic experiences of a not-so-wise private detective who welcomes feminine aid when he finds himself on the spot. The story development is littered with red herrings, but complex as the tale is it is not without laughs and thrills. Lively surface action, amplified by first-rate team work—Lloyd Nolan, Marjorie Weaver and Donald MacBride keep the pot boiling—confirms the entertainment's obvious mass appeal. Cast and title values are happy makeweight. Very good two-feature programme proposition for the crowd.

Story.—Michael Shayne, a cocksure private detective, is employed to act as chaperone to Phyllis Brighton, madcap daughter of Hiram Brighton, a wealthy sportsman. Harry Grange, decoy for Benny Gordon, unscrupulous owner of a fashionable gambling saloon, plays up to Phyllis for obvious reasons. Harry is bumped off in mysterious circumstances, and Michael through every fault of his own becomes the obvious suspect.

Womanlike, Phyllis co-operates with him when he sets out to find the real killer. So does Aunt Olivia, Phyllis's crime-mad aunt. Complications pile up, but after a prolonged battle with Painter, a somewhat stupid police chief, Michael and his female assistants unravel a pretty tangle of blackmail, graft and intrigue.

Acting.—Lloyd Nolan is well cast as cocksure Michael, Marjorie Weaver is a provocative Phyllis, and Donald MacBride gets a number of laughs as dumb police chief Painter. Joan Valerie, Walter Abel, Elizabeth Patterson, Douglas Dumbrille, Clarence Kolb and George Meeker all represent good types in support.

Production.—The play is so involved that before long the hunt for the murderer become a dizzy whirl, but with all its extravagant gyrations it creates laughs and thrills. The secret of its success is its lively alternation; it allows an audience no time to dwell on its incredibilities and complexity. In short, it lives from scene to scene with happy disregard for continuity. Its irresponsibility is both its strength and its fascination.

Points of Appeal.—Involved but exciting story, crisp comedy relief, good teamwork, wide locale, good title and star values.

Pioneers of the West

British Lion (Republic). American (U). Directed by Lesler Orlebeck. Featuring Robert Livingston, Raymond Hatton and Duncan Renaldo. 5,034 *feet. Release not fixed.*

ACTIONFUL period outdoor melodrama, the latest of the popular Three Mesquiteers series, telling of dark and daring deeds in the early pioneer days. The story is, in many respects, obvious, and some of the more spectacular sequences are unblushingly borrowed from past epics, but rousing teamwork and resourceful direction nevertheless succeed in merging the old and the new into a hearty, breathtaking whole. Cast-iron supporting proposition for the masses, family and youngsters.

Story.—Stony Brooke, Rusty Joslin and Rico, the Three Mesquiteers, come to the rescue of wagon train attacked by Indians. They discover that the pioneers have been sold worthless land at an exorbitant price. They determine to right the wrongs, but soon find themselves up against Judge Platt, a cunning crook. The coming of the railroad later causes the land to rocket in value, and Platt and his thugs promptly scheme to buy it back. Hold-up after hold-up follows, but the Mesquiteers see that justice is served in the end.

Acting.—Robert Livingston, Raymond Hatton and Duncan Renaldo work hard as Stony, Rusty and Rico; Noah Beery is a good crook, and Beatrice Roberts is adequate in the only feminine rôle. The supporting types, too, are well drawn.

Production.—Terrific fights, wholesome laughs and hard riding are the principal ingredients, and robust teamwork, wide-awake direction and picturesque scenery enable the familiar mixture to register yet again. As a pocket Western and a popular proprietary article at that, the film is at the top of its evergreen class.

Points of Appeal.—Hearty, actionful story, realistic scraps, wholesome comedy relief, rousing spectacle, tireless teamwork, authentic atmosphere, popular cast and good title.

Arise My Love

Paramount. American (A). Directed by Mitchell Leisen. Featuring Claudette Colbert and Ray Milland. 9,990 *feet. Release not fixed.*

CLAUDETTE COLBERT has never done better work than she has in this comedy-drama, which brings in vivid glimpses of the war in Europe.

Starting on a sombre note, it develops into broad romantic comedy and then reverts again to a more dramatic aspect after the Germans march into Poland.

The locations are widely varied and the comedy and drama are nicely blended without appearing incongruous.

Moreover, it has strong anti-Nazi feeling, and in all its aspects it should make a wide appeal to all classes of halls. A first-rate general booking with stellar backing.

Story.—Tom Martin, an American aviator prisoner in Spain, is rescued as a newspaper stunt by a girl reporter, Augusta Nash, who poses as his wife. After a hazardous flight to Paris a romance develops between them, but both think that their careers should come first.

Then Augusta gets an assignment to go to Berlin and Tom joins the Polish air force. They take the same train, but Tom persuades Augusta to stop off for three days in the forest of Compeigne. Whilst they are love-making the Germans invade Poland and they return to Paris.

Comes the fall of Paris and Augusta is sent to cover the Armistice proceedings in Compeigne. Meanwhile Tom has been invalided and travels to Paris as an American stranded tourist. He wangles a Press pass out of Augusta's head office and goes to Compeigne, where he meets her. They decide to go back to America and work hard in the cause of freedom.

Acting.—Claudette Colbert is at her brilliant best as Augusta; lovable, vivacious and dramatically sound when called upon to be so. Ray Milland gives a finely virile performance as Tom, and the pair make an outstanding team

Walter Abel is brilliant as a harassed newspaper editor. The supporting cast is excellent. Particular praise is due to two cameo studies by George Zucco as a Spanish prison governor and Frank Puglia as a priest.

Production.—The picture opens with Tom waiting to be shot and develops into subtle comedy when Augusta arrives posing as his wife having secured a pardon. The deception is discovered as they are leaving, which paves the way for a well-presented aerial thrill.

A serious note is struck in the German rape of Poland, and from thence on the picture assumes finely dramatic proportions, culminating in the sinking of the *Athenia*. Settings are extremely good and the atmosphere throughout quite convincing. What propaganda there is is presented carefully, naturally and unobtrusively. A very fine effort all round.

Points of Appeal.—Brilliant domestic comedy, strong drama with vivid European war background, stellar backing.

Glamour for Sale

Columbia. American (A). Directed by D. Ross Lederman. Featuring Anita Louise, Roger Pryor, June MacCloy. 5,309 *feet. Release not fixed.*

EXPOSURE of an American racket which uses an "escort" bureau of attractive young ladies to blackmail and rob its clients. It is a rather sordid business, but the story is quite well developed and the acting is good.

There are no sensational thrills, but the undercover detective's scheme to run the gang to earth has sufficient interest to hold the attention.

Story.—Jim Daly, a police officer, posing as a stockbroker, makes a date with Ann, a girl from a well-run escort agency. His friend, Braddock, gets a girl from another bureau, and the four go out to dinner. Someone takes a flashlight photo of them, and Braddock is blackmailed. He commits suicide.

Daly discloses to Ann that he is an undercover man, and asks for her assistance. She gets the confidence of the boss running the blackmailing racket, and the pair of them are able to expose the whole thing and capture the crooks concerned.

Acting.—Anita Louise acts well, and is attractive as Ann, and Roger Pryor convinces as the police officer.

June MacCloy is well in character as a decoy woman, and the crooks are ably represented by Don Beddoe and Paul Fin

Production.—There is nothing pretentious about the production. The plot is unfolded in a straightforward manner which clearly shows the way the racket is run and also manages to get quite a deal of dramatic force into the exposure.

Some of the dialogue is bright and action flows quite rapidly enough to keep one entertained.

Points of Appeal.—Exposure of blackmailing racket, good acting and novelty angle.

Ride, Tenderfoot, Ride

British Lion (Republic). American (U). Directed by Frank Macdonald. Featuring Gene Autry, Smiley Burnette and June Storey. 5,838 *feet. Release not fixed.*

MUSICAL outdoor comedy-melodrama, telling of romance, rivalry and roughstuff in the meat-packing industry. What little plot there is is conventional, but the embellishment, which ranges from music, song and slapstick to spectacular cattle stampedes, is bright and lively. The teamwork—the old firm, Gene Autry, Smiley Burnette, June Storey and Mary Lee, are in good form—displays similar vitality and versatility. The two together, the trimmings and the acting, cloak story limitations with crisp, popular entertainment. Capital Western, one with real star values, for the masses, family and youngsters.

Story.—Gene Autry, a cowboy, inherits a meat-packing business from an old family friend. Donald Gregory, crooked manager of a rival packing company, wants to absorb Gene's firm. Ann, owner of the rival company, and Gene fail to hit it at first sight, and Donald plays on their animosity to further his own unscrupulous ends.

From thence on the fur flies, but Patsy, Ann's small sister, subsequently rows in with Gene. She not only enables him to outwit Donald, but to win Ann.

Acting.—Gene Autry contributes a characteristically versatile performance as Gene, June Storey is a provocative Ann, and Warren Hull makes a smooth villain as Donald. Smiley Burnette and Mary Lee contribute capital support.

Production.—The action switches from comedy to drama and from drama to song and outdoor spectacle for the slenderest of reasons, but the general effect is good, even if the cause is somewhat weak. Tuneful numbers, wide local and excellent photographic qualities effectively round off the refreshing, star-spangled illusion. It's cast-iron Autry.

Points of Appeal.—Slight but varied story, wide, colourful and diverting embellishments, spritely acting, picturesque scenery, good thrills, attractive title, strong juvenile angle, and box-office stars.

Continued on next page

NAMES in the NEWS

J. Athur Fearnett, who has just been appointed North Wales traveller attached to the Liverpool branch of British Lion Film Corporation, has been connected with the Liverpool and District Trade for about 25 years. At one time he was Liverpool manager for the old F.B.O. concern and subsequently handled New Era and Stoll films. For the last 15 years he has been representative for Automaticket machines. He has also been agent for C. R. Harrison and Sons, kinema seat manufacturers, of Newton-le-Willows. Manager of the Liverpool branch of British Lion is Arthur Sydney.

L. V. J. Burns, who has been manager of the Odeon, Camberwell, since the opening day, has been given a well-earned rest by the company. On his return to work he is to take over another suburban Odeon. Although the Camberwell Odeon has been in the centre of a much "blitzed" area, the house survived every raid. Before opening the Odeon, Camberwell, Mr. Burns was general manager of the Ambassador and Dominion Theatres, Hounslow, and previous to that was in charge of the Futurist, Birmingham.

George Hutchinson, the operator, received injuries to his head when fire broke out in the winding room at the Belle Cinema, Astley Bridge, this week. Damage was not considerable.

On February 8 **Joseph H. Crayston** celebrated his 80th birthday. For very many years before he retired to Grange-over-Sands Mr. Crayston was a kinema proprietor on the South and South-East coast. He owned halls in Margate, Ramsgate and Maidstone, one at Hastings, and for some 12 years owned and managed a kinema at Great Yarmouth.

Harry Reginald Francis Yorke, before the war joint assistant general manager of Odeon Theatres, Ltd., is now a flight lieutenant in the Royal Air Force.

J. Hopkins, who has been appointed general manager and licensee of the Coliseum, Harringay, has been 30 years in the entertainment business and has practical experience of stage management, electrician's work and the duties of chief operator. Recently he controlled his own unit, Apollo Productions, on tour.

Mrs. G. S. Mackie, wife of G. S. Mackie, general manager of the Vaudeville, Reading, has retired from the post of manageress of the theatre's cafe. During the past eight years Mrs. Mackie has been a popular figure at the Vaudeville café, and under her capable control the restaurant became Reading's most favoured rendezvous.

Samuel F. Cunningham, the new manager of the Leicester Savoy, went into the business in 1912, which would have been 29 years altogether, except for a four-year interval during the last war, when he was serving with the Royal Naval Division in France and Gallipoli. He is keenly interested in A.F.S. work and organised a meeting in the district for providing the Belgrave Gate area with fire watchers.

Robert Taylor in M-G-M's FLIGHT COMMAND, which is showing to the Trade on Wednesday, February 19, at 2 p.m., at the Cambridge Theatre.

VERSATILE WOMAN MANAGER

Miss Allbeury Moves to London

Miss D. F. N. Allbeury has relinquished the managership of the St. George's P.H. (J. F. Emery Cinema Circuit), West Bromwich, to return to London as relief manager for the Southan Morris circuit. Miss Allbeury has had an interesting career. From eight to sixteen years of age she was a juvenile and musical comedy actress, and then became secretary to the manager of the old Tivoli Music Hall, London. Her next appointment, at the age of 20, was at the Crystal Palace, London, where she held the position of Press and publicity manager from 1909 to 1914.

During the last war she was secretary to the attache of the Serbian Legation. In 1916 she was severely injured in the Strand during an air raid and was in hospital for eleven months.

After a period as stenographer at the Ministry of Pensions in 1917 she became assistant manager at the Grand Theatre, Derby. In 1919 she was appointed advance manager to Miss Hilda Trevelyan (the actress), and at the end of that tour became acting manager of the touring revue, "All Aboard." From 1920 to 1934 she was front of house secretary at the London West End Queen's, Strand, Garrick, Playhouse and Fortune Theatres, and private secretary to Lady Forbes Robertson.

Since that time she has held appointments as box-office manager at London and provincial theatres, secretary to the manager of the Odeon, Wimbledon, and latterly manager of the St. George's, West Bromwich. Under the pen name of Veritas, she has written two short plays, a book of poems and many articles.

Exhibitors Reject S.O. Conditions

DONCASTER AND GRIMSBY PROTESTS

DONCASTER TOWN COUNCIL HAVE APPROVED CONDITIONS UNDER WHICH THEY ARE PREPARED TO SANCTION SUNDAY OPENING, BUT IT IS DOUBTFUL WHETHER THEY WILL MEET THE FULL APPROVAL OF THE TRADE.

One condition is that all the kinemas of the town be divided into two groups, and that one from each group be permitted to open each Sunday; and another is that a third of the seating be reserved for Servicemen.

A discussion followed this point whether it was intended that a soldier or sailor entering a kinema with his friend should be forced to occupy a seat in the reserved portion, and the friend go into the unreserved portion.

The Town Clerk (H. S. Essenhigh) said he did not think that was intended. If the Serviceman sought to sit in the reserved portion he must do so alone, but there was nothing to prevent him sitting with a friend in an unreserved part even if he had taken advantage of the half-price admission.

Grimsby Won't Open

After they had referred to them previously the Town Council removed the condition, which meant that members of H.M. Forces could not be charged more than sevenpence (7d.), that they should be admitted immediately on arrival whether civilians were waiting for admission or not, and that children under 14 years of age could not be admitted unless accompanied by a member of the Forces.

The resultant new position created by this decision was considered at a meeting of the Grimsby and Cleethorpes Cinema Managers' Association last week at which it was decided that, even in view of their rescision the cinemas will remain closed.

"The main trouble now in the charity clause," the hon. secretary (J. Edmundson) told a KINE. representative.

"The Council insists that cinemas pay a levy of a farthing a seat on seats of less than a shilling and a halfpenny a seat on seats of a shilling and over, and that the levy be paid on two performances a day.

"This is obviously rather unfair; it is physically impossible, for instance, to have a capacity house all the time in a continuous show, which means that for a considerable time we should be paying a levy on empty seats.

"Then again, the recently increased taxation means that the ninepenny seats would be the only ones affected by the farthing levy. It would have been better to have fixed the levy on a nett price of a shilling.

"The association very definitely agreed not to open on these terms."

Wakefield "Half-hearted"

Wakefield City Council on Wednesday voted in favour of obtaining an order for authorising the Sunday opening of kinemas —a question which had twice previously been debated by the Council in recent months.

Ald. A. Carr said he was not trying to obtain Sunday opening by back-door methods, but he hoped the kinemas would open for the general public as well as for soldiers.

In opposing the opening of Sunday kinemas, Coun. Whitaker said the application came before the Watch Committee from the military authorities, and he declared that about 50 per cent. of the exhibitors did not desire Sunday opening. In two cases where authorities had obtained an order the proprietors were not prepared to open.

R.C.'s Welcome S.O.

In spite of opposition by some local churches the Aldridge (Staffs) Urban Council, at its last meeting, decided to submit a draft Order for Sunday opening. The Rev. T. Brennan, Roman Catholic priest at Shelfield, expressed the opinion that local Roman Catholics would welcome Sunday opening.

Oldbury (Worcestershire) exhibitors recently sought permission to open on Sundays. The Town Council, at its February meeting, however, adopted the recommendation of the General Purposes Committee that no action be taken in the matter.

Sense at Abergavenny

When the Town Clerk reported at a meeting of the Abergavenny Town Council last Friday that the Sunday opening order had been approved, he explained that it meant that Monmouthshire County Council, as the licensing authority, now had power to allow the opening of kinemas at Abergavenny on Sundays.

The Mayor (Ald. W. Rosser) inquired whether they had the power to veto it, to which the Town Clerk replied that they could impose certain conditions.

Coun. G. H. Tranter raised a point regarding the price of admission, and the Town Clerk replied that was entirely a matter for the management. The price of admission did not concern them at all.

The Mayor: We could not ask any trader to sell goods at a certain price, and the same thing applies in regard to kinemas

Consett Urban Council, Durham, decided by 12 votes to 10 to support any application that the military authorities may make for the Sunday opening of kinemas. The council had been requested by the commanding officer in the area to express its opinion.

County Councillor N. Nathan, speaking as a soldier in the last war, said the opening of kinemas would be a boon to those unable to attend on weekdays.

At the request of the commanding officer of the military in the area, Lanchester Rural Council, Durham, have agreed in principle to Sunday opening.

The question of opening kinemas on Sundays in Carlisle has been deferred until July.

The request of the military at Bradford has been ignored, the Watch Committee stating that it is not prepared to take any steps.

Having regard to the request from the military authorities Carlisle Watch Committee has had reports from where such an opening has been sanctioned. Having regard to all the circumstances, the Committee deferred consideration of the matter until the June meeting.

REVIEWS—continued from page 24

On Guard

Columbia. American (U). Directed by C. C. Coleman, Jun. Featuring Charles Starrett, Iris Meredith and Stanley Brown. 5,616 feet. Release not fixed.

ACTION melodrama of the wide-open spaces, showing how the North-West Mounted Police not only get their men, but are capable of handling all the detective investigations as well. Set in a refreshing outdoor atmosphere, the story tells how a sergeant of the Mounties clears the name of the young miner he is forced to arrest on suspicion of murder and, incidentally, pleases the miner's pretty sister.

Two-fisted fights, hectic pursuits and undercover villainy provide all the familiar and attractive Western concomitants, while the leading parts are ably handled by a pleasant cast. Good two-feature booking for the masses and youngsters.

Story.—Beaumont, Burke and Kirby between them run the Caribou Trading Company and have reduced the miners of the district to poverty by their exorbitant prices. Beaumont has twinges of conscience and announces he is withdrawing from the partnership, but is in the meantime attacked by Larry Daniels when he overcharges him for food. Burke and Kirby seize this opportunity to murder Beaumont and pin the blame on Larry. Sergeant Neal Crawford, of the North-West Mounted Police, arrests Larry, but is not convinced of his guilt.

Norma, Larry's sister, aids Neal in trying to discover the real criminals. While Larry is held in the store, Kirby and Burke contrive his escape, but Neal catches him again and uses the note that the true criminals have sent to Larry in proving their guilt. Burke and Kirby get away, but Crawford finally rounds them up, thus exonerating Larry and winning Norma as his bride.

Acting.—Charles Starret is well up to form as the virile Sergeant Crawford, and Iris Meredith provides not only charm but also determination as Norma. Stanley Brown ably handles the impetuous character of Larry, and further good support comes from Kenneth MacDonald and Edmund Cobb as Kirby and Burke.

Production.—The hearty action and undercurrent of crime give the story not only vigour but also suspense. Both aspects are combined with intermittent bursts of tunefulness from the Sons of the Pioneers. Opening with an extremely hearty free-for-all in the mining camp store, the film is studded with actionful incidents, while the romantic angle, though not overstressed, is kept well to the fore.

Points of Appeal.—Actionful plot, sterling characterisation by an able team, open-air settings, suspense, and convenient length.

Girl from Havana

British Lion (Republic). American (A). Directed by Lew Landers. Featuring Dennis O'Keefe, Claire Carleton and Victor Jory. 6,094 feet. Release not fixed.

ROBUST melodrama with Flagg and Quirt comedy interludes and rousing fisticuffs, telling of romance and intrigue in the oilfields of South America. The story leaves nothing to the imagination, but what the development lacks in subtlety it gains in authentic local colour, appropriate melody and sustained punch.

The teamwork is terrific, so is the climax. It's great stuff for the masses. Cast-iron two-feature programme proposition for the crowd.

Story.—Woody Davis and Tex Moore, a couple of oil-well supervisors, are rivals when it comes to romance. During a brawl over Havana, a café singer, Tubby Walters, a comrade, is shot dead by a Russian. Woody is blamed and discharged. He determines to avenge Tubby's death, but in doing so gets mixed up with gun-runners.

Later, Havana points out to him the error of his ways. At this juncture Tex also takes a hand. In the grand finale Woody makes good by trapping a gang of desperadoes and blowing up their ammunition dump. He is reinstated and Havana guarantees his good behaviour.

Acting.—Dennis O'Keefe is in his element as Woody: he enjoys every scrap—and there are plenty. Victor Jory is a good foil as Tex, and Claire Carleton is a fascinating and versatile Havana.

Steffi Duna, Gordon Jones, Bradley Page and William Edmunds are as lusty as the principals in support.

Production.—The film is a succession of mighty scraps, all of which have colourful background. Between the rounds there are music, song and spirited romance, while towards the finish gun-play becomes the rule. In adopting spectacle for its grand finale it consolidates popular appeal. In short, it is one grand fraças, with ringside seats for both sexes.

Points of Appeal.—Rousing story, great fights, spectacular climax, lusty teamwork, convincing background, good tunes, popular cast, and good title.

Dr. Kildare's Crisis

M-G-M. American (A). Directed by Harold S. Bucquet. Featuring Lew Ayres, Lionel Barrymore and Laraine Day. 6,374 feet. Release not fixed.

THE sixth of the Kildare pictures, this effort is further proof that the series is one of the few which improves with each succeeding picture. The secret is a shrewdly chosen story—this one excels in human appeal—and a clever combination of comedy, drama and pathos. Because of its story and, in a lesser degree, the addition to the cast of "Guest Star" Robert Young, this momentous crisis in the popular young doctor's career should make the film the most entertaining of the batch. Excellent general booking.

Story.—On the eve of young Dr. Kildare's marriage to nurse Mary Lamont, her brother Douglas comes to town. From his mannerisms, Kildare forms the opinion that he is a victim of epilepsy, and the disturbing thought that the disease is hereditary prompts him to approach the matter cautiously and to hide his doubts from Mary and his mentor, Dr. Gillespie.

In due course he breaks the news gently to Douglas and persuades him to permit an experiment. His worst fears are realised. Considerable unhappiness between Kildare and Mary follows, but Kildare is at last forced to lay the facts before Gillespie. The latter's greater experience results in the happy knowledge that Douglas' condition is the result of a head injury, and that all hereditary fears are unfounded.

Acting.—Lew Ayres is good as Dr. Kildare, and Lionel Barrymore's rôle as the gruff but kindly Gillespie is again demonstrated as invaluable to the series. The more exacting rôles are, however, entrusted to Laraine Day and Robert Young. They grasp their opportunities with both hands, and each puts up an excellent show. The support is more than worthy of the leading players.

Production.—It is a tribute to the producers that they can provide such engaging entertainment as this out of such a grim business as epilepsy, and in a hospital locale. Laughs alternate regularly with drama and a more popular combination of circumstance could hardly be devised than is to be found in this story, with its many poignant situations and personal implications. The happy ending is as logical as it is intriguing.

Points of Appeal.—Powerful, human appeal, grand comedy, moving drama, excellent story, big feminine appeal, star, and series values.

SHORTS OF THE WEEK

COLUMBIA

HOBBY LOBBY. American (U). One ree'. Release not fixed.—Description of various weird and sometimes wonderful hobbies, including a newspaper seller who makes clay models, dogs who play piano and drums, an instrument for magnifying the sound of an ant's feet on paper, and a group of school children who sing grand opera. Mrs. Roosevelt speaks a brief epilogue. Interesting fill-up.

NO CENSUS, NO FEELING. American (U). Featuring the Three Stooges. Two reels. Release not fixed.—Somewhat crude fooling by the Three Stooges, who, engaged on census work, get mixed up with a football game. The humour should appeal to juveniles more particularly. Fair fill-up for popular halls

THE SPOOK SPEAKS. American (U). 1,662 feet. Release not fixed.—Knockabout comedy, featuring Buster Keaton as the caretaker of a magician's "haunted" house. The gags are far from subtle, but provide adequate slapstick humour. Good fill-up.

WARNER'S OUTSTANDING FILMS

Scenes from five of the most important subjects in the Warner Bros.' New Year schedule which are to be currently Trade shown. (1) *Bette Davis and James Stephenson in THE LETTER.* (2) *John Garfield and Brenda Marshall in EAST OF THE RIVER.* (3) *Osa Massen, Ann Sheridan and George Brent in HONEYMOON FOR THREE.* (4) *Marjorie Rambeau and Alan Hale in TUGBOAT ANNIE SAILS AGAIN.* (5) *Priscilla Lane, Rosemary Lane, Lola Lane and Gale Page in FOUR MOTHERS*

Roosevelt Speech is Film Inspiration

BRITISH NATIONAL'S ANGLO-U.S. SUBJECT

WITH three important productions, "This England," "Love on the Dole" and "Old Mother Riley Cleans Up," for Trade show within five weeks, British National continues to set the pace for British war time production by starting work on Monday at Elstree on the first shots of "Penn of Pennsylvania," a story based on the life of the great Englishman, William Penn, who founded the "Quaker State."

Coming at a time when Britain and America are more closely bound together than ever before in history, and when co-operation and understanding between the two countries was never more essential, this should prove an interesting and particularly timely offering.

The picture opens with President Roosevelt making his inaugural address over the radio. From this scene of an American family in Philadelphia, listening to the President, the picture goes back to seventeenth century London, and from there follows the strange and exciting life of William Penn, founder of Pennsylvania, builder of Philadelphia and leader of the Quakers.

From Penn to Roosevelt

Actually, the idea of the film resulted from President Roosevelt's broadcast. Richard Vernon, young associate producer of "Gaslight" and other British National productions, had long had the idea of making a picture of Penn's life. He was so struck by the similarity of the views expressed by Roosevelt and those held by Penn, three hundred years previously, that next morning he talked the directors of British National into giving him the chance to make the picture, for the script of which T. de Grunwald, who wrote the scripts of "Pimpernel Smith," "Quiet Wedding," "Major Barbara" and "Freedom Radio," was responsible.

Two young men are being given their big chance by British National on this subject, for Vernon has been elevated to producer, and Lance Comfort, hitherto an assistant director, is to direct.

Clifford Evans and Deborah Kerr have been signed up to star as Penn and his wife.

International Settings

The picture is set in England, America and at sea, aboard the ship *Welcome*, on which, during the long voyage out, Penn drew up the constitution of his new State, much of which is still embodied in the Constitution of the United States of America. Penn's life story shows that an Englishman fighting for democracy and free thought is by no means new, for Penn spent his life fighting to establish these ideals, in the new world to which he and his Quakers sailed. There are some strikingly topical parallels, as, for instance, Lord Halifax arguing in favour of certain charters for America and Queen Anne making reference to Churchill as "a fighter."

NEW BOY IN FILM LEAD

Grant Tyler in "Danny Boy"

An entirely new production of "Danny Boy" is being staged by Butcher-Signet at Ealing studios, Oswald Mitchell directing.

Co-starring with Wilfrid Lawson and Ann Todd, for the first time in a leading rôle, is a little bright-faced boy, Grant Tyler, who is introduced by producers and director as the latest British film discovery, and who Oswald Mitchell declares is certainly a rising star.

The film itself is much more spectacular than any previous screen treatment of the famous song. There is more local colour and a dramatic war environment.

Principals also include David Farrar, John Warwick, Wylie Watson, Albert Whelan and Percival Mackey with his band.

Cameraman is Stagden Dade; assistant directors are Ronald Brantford and Billy Russell; art director, Charles P. Norman.

Butcher-Signet's last success was "Garrison Follies."

"Atlantic Ferry"

VALERIE HOBSON BACK AT TEDDINGTON

Valerie Hobson has started work again at Warner Brothers' Teddington studios after her attack of 'flu. During her absence Walter Forde was able to shoot round her, working on the scenes between Michael Redgrave and Griffiths Jones.

Sequences have recently been shot on sets representing Throgmorten Bank in Liverpool, in which an important scene is played between Michael Redgrave as Charles McIver and Hartley Power as Samuel Cunard when they decide to go into partnership, and the Admiralty Board Room of that day, showing Charles' struggle to convince the die-hard shipowners who refuse to acknowledge the possibilities of steam.

"CHAINED"

Gerald Freeman's First Production

Gerald Freeman, who has resigned from Anglo-American, of which he was managing director, announces that his production unit will go on the floor on March 3.

The new company's first picture is entitled "Chained," the shooting script of which has now been completed, and an imposing cast is now being lined up.

Leslie Howard directing Francis Sullivan, Raymond Huntley and Mary Morris in a scene from PIMPERNEL SMITH at Denham (British National)

"49th Parallel" Interiors

LAURENCE OLIVIER AT DENHAM

The interiors for the Ortus production "49th Parallel" took the floor at Denham on Thursday last. Laurence Olivier, who recently arrived back from Hollywood, played in the first scenes to be filmed.

The setting was a trapper's cabin in the far North of Canada, where Olivier, as a French Canadian trapper, complete with an amazing prop beard, arrives at the cabin and finding water heating on the stove and a bath set out, decides to indulge in the luxury of a hot bath.

Olivier played the scene seated in a hip bath far too small for him, and as he was only clad in a loin cloth the set was screened from the gaze of casual visitors. Shooting a scene of this type calls for many special effects. The effects department had been called in to provide the necessary steam arising from the bath, which, in fact, was the usual vapour coming from a special set of nozzles set around the lower edge of the bath.

The fog, as previously described in KINE., is produced by the special fog machine, in which oil is dropped on a hot plate and then blown through the flexible duct by means of a fan system.

Another special rig up was the steam generator used to provide the steam and hot water for the large pan of water on the stove and more importantly for constantly reheating the bath water in which Olivier was seated.

The comic side of the situation was apparent to anyone visiting the set, for, despite the screening arrangement to prevent visitors seeing Olivier in the bath—nearly 50 technicians were watching the scene being filmed.

Michael Powell is directing this dramatic story of the adventures of six German sailors who, while on land, see their U-boat spotted by Canadian Air Force planes and subsequently destroyed, and plunder their way across the great Canadian continent in an endeavour to reach neutral territory.

Many top-flight stars appear in the film including Leslie Howard, Anton Walbrook, Raymond Massey and Glynis Johns. Remainder of the cast are Eric Portman, Raymond Lovell, John Chandos, Nail MacGinnis, Peter Moore and Basil Appleby.

Harold Boxall is supervising the production, and the camerawork is in the hands of Fred Young, and C. C. Stevens is in charge of sound.

John Warwick and Grant Tyler (the boy discovery) in the Butcher-Signet production of DANNY BOY, which Osmond Mitchell is directing at Ealing

"Dangerous Moonlight"

DESMOND HURST'S SMALL SET PROBLEM

A small ship setting was engaging the attention of director Brian Desmond Hurst last week. A small cabin interior was the scene of a reception by the celebrated pianist, Anton Walbrook, to the American reporters. Also present was Sally Gray, in the guise of a sob sister.

In spite of the limitations of the small set, Hurst managed to work into the sequence a tracking shot which gave an otherwise static scene considerable movement. One other noticeable thing about this set was the large number of dress extras employed; it looked more like old times to see so many well-dressed people working on a picture.

Georges Perinal, who is cameraman, is turning in some very fine work, which, considering the usual quality of his photography, is saying something. I am glad to find him recovered from the tragic loss of his son, to whom he was devoted, who was killed in France before the Dunkirk affair. One of the quietest of cameramen working in British studios, he is held in high regard by the sparks, to whom he will always be "Peri."

This week the unit will start work on the giant concert hall set where Anton Walbrook will give his first piano recital before a large audience. Recent additions to the cast are Michael Rennie and Tom Dugan, other important rôles are portrayed by Cecil Parker, J. H. Roberts and Kenneth Kent.

STRONG TEAM-WORK ON "PIMPERNEL SMITH"

Leslie Howard as Producer, Director and Actor

WORK on the Leslie Howard production, "Pimpernel Smith" (British National), at Denham, is progressing so smoothly that it has become a model for co-operative team work.

Howard, in his triple rôle of producer, director and actor, required, if he was to make a successful picture, all unnecessary detail work taken from his shoulders. This was made possible by the generous manner in which British National assigned to the production their best and well-tried technical crew.

They are Duncan Sutherland, art director; Mutz Greenbaum, cameraman; Philip Samuel, production manager; George Pollock, assistant director; and Harold Huth, associate producer.

A strong cast has also been working on the picture, which deals with the exploits of a professor who smuggles refugees out of Nazi Germany, immediately prior to the war. Mary Morris portrays the daughter of a Left Wing Polish journalist; Francis Sullivan, Grum the Gestapo chief; with Raymond Huntley as his assistant. Other important rôles are filled by Allen Jeyes, David Tomlinson, Laurence Kitchen, Manning Whiley, Basil Appleby, Philip Friend, Peter Crawthorne, Percy Walsh, Brian Herbert, Oriel Ross, Aubrey Mallalieau, Charles Panton, Roddy Hughes, A. E. Matthews, Denis Arundel, Ernest Butcher, Rita Grant, George Mulcaster, John Lathen and Ronald Pertwee.

"COTTAGE TO LET"

Asquith Starts at Shepherds Bush

Anthony Asquith, now fully recovered from his illness, went on the floor with the G.B.-Gainsborough production, "Cottage To Let," on Monday at Shepherd's Bush.

With the action laid in a Scottish village near Glasgow, first scenes were in the oak beamed, plaster-walled cottage to which wounded airman John Mills is taken for treatment after baling-out and landing in the local loch.

The story revolves around Leslie Banks, the inventor of a bomb sight of great accuracy, wheih 5th column agents are actively trying to secure for a foreign power.

A strong cast has been lined up including Jeanne de Casalis as the cottage owner; Alastair Sim, an M.I.5 agent who arrives to find the cottage he has rented has become a military hospital; Carla Lermann nursing John Mills and earning jealousy from her boy friend, Michael Wilding; Wally Patch as detective disguished as a butler, and young 15-year-old George Cole repeating his stage role as the canny evacuee, dumped on the cottage by billeting officer Muriel Aked and turned out of it by doctor Hay Petrie.

CONCANEN FILMS PROGRESS

Two Polish Films

That small band of film people headed by actor-producer Derrick De Marney who formed Concanen Films only two years ago are justifiably proud of the progress made in this short time.

After surmounting many earlier difficulties, not only have they arranged through Anglo-American to release "This is Poland" throughout the United Kingdom, but they have concluded a deal for the American Canadian distribution. Following this, they plan to go into production with two new films immediately upon completion of their current production, "A Nation in Exile."

The first of these two pictures to go into production will be a feature subject for the Polish Government with the tentative title of "Wings of Poland," an original story based on the activities of the Polish Air Force in England. The first treatment is now in the hands of Terence De Marney and Arthur La Bern.

The young Polish director, Eugene Cekalski, who was well known on the Continent and has won several international awards, will direct.

Following this will be Elswyth Thane's "Tryst"—a romantic ghost story of a 17 year-old girl who falls in love with a man whom she has never seen. Elswyth Thane, it will be remembered, is the author whose play, "Young Mr. Disraeli," with Derrick De Marney, first brought him to the notice of Alexander Korda.

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"GHOST OF ST. MICHAEL'S"

Some scenes from "THE GHOST OF ST. MICHAEL'S, produced by Michael Balcon, directed by Marcel Varnel, and starring Will Hay, who returns to his popular schoolmaster characterisation. The star is supported by Claude Hulbert, Charles Hawtrey, Raymond Huntley, Felix Aylmer, Elliot Mason, John Laurie and Hay Petrie. An A.B.F.D. release, THE GHOST OF ST MICHAEL'S was enthusiastically received at its Trade show last week

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

STEALING THUNDER — SUSPENDED PUBLICITY — POWDER MAGAZINE—THE POSTER PROBLEM

It is supremely important to maintain posters in reasonably good condition. Paper difficulties have applied to the quad. a practice formerly used mainly in connection with six-sheets and larger sizes—the provision of a "frame" containing the permanent details of the hall concerned as a surround for the slips giving the week's programmes. The frame is designed to remain for many weeks but weather, small boys and other destructive elements cause rapid deterioration and it is not long before it is a disgrace.

BY borrowing the thunder of the much publicised Charles Chaplin picture, "The Great Dictator," which was being shown concurrently at all the three first-run houses of the city, a Peterborough manager, E. P. Hills, succeeded in attracting amazingly good business for "The Mortal Storm" (M-G-M), which was being presented at the Princess.

Mr. Hills concentrated on the factual appeal of "The Mortal Storm," which he advertised in a series of hand-written posters prominently displayed in and around his theatre. On each of these was emphasised the fact that the picture depicted:—

"What happens under the rule of the one and only **GREAT DICTATOR.** See for yourself . . . the real inside story of **DICTATOR**-ship as portrayed in **'THE MORTAL STORM.'**"

Dictators and Manager in Haddle

A PHOTOGRAPH of W. Johns, manager of Weston-super-Mare Odeon, arm in arm with Hitler and Mussolini, surprised the good folks of that town when they opened their local paper last week. The dictators, with whom Mr. Johns appeared to be on such friendly terms, were, however, only life-size wax models, which he used as preliminary publicity for "The Great Dictator," which he was showing at the Odeon the following week.

The models were placed on the balcony lounge stairs, and the remarks they evoked from patrons were frequently too pungent for publication. Occasionally, they had to be protected from rough usage at the hands of patriotic patrons. The whole made a good story, with the result that Mr. Johns secured some valuable space in the local paper for the film.

Giving Them the Bird

I NOTICE that manager J. C. Thurburn has installed another bright advertising idea in the ample foyer of the Finsbury Park Astoria for the purpose of impressing on his patrons particulars of some of his future programmes. Hanging from the centre of the domed ceiling right over the plashing fountain which is a permanent architectural feature of the hall is a large cut-out of a blue, green and red parrot on the usual perch. The artist has made it appear that the bird is saying: "Something to shout about!" and suspended beneath it in a vertical row are a number of imitation "balloons" (some of them apparently partly deflated), each carrying in varied kinds of lettering the titles of forthcoming features like "The Man I Married," "Escape," "Mark of Zorro," and "The Great Dictator," with names of stars and other brief details added. The lowest disc-announcement hangs almost in the basin of the fountain, so that it cannot be missed by anyone, and having noticed that one, the eye is naturally drawn upwards to see the remainder topped by the prismatic parrot. This is a simple enough idea, but sufficiently different from usual methods to excite attention.

Magazine Ammunition

MANY kinemas are busy collecting woolly comforts, smokes and even walking sticks for the troops, but J. C. Thurburn, of the Finsbury Park Astoria, has shown originality by appealing for reading matter. His foyer contains a number of alcoves, used in happier times for advertising displays of various kinds, and one of these has been draped with a Union Jack to serve as a receptacle for patrons' contributions. A large card in the middle of the space begs: "Kindly leave your books, magazines and periodicals here and we will forward them to the headquarters of the fund for our fighting Forces." A bulky collection of varied periodicals and books shows that Astoria fans are eager to respond to this worthy appeal.

Interior Publicity Displays

MY recent description of the hand-prepared posters carrying cartoons and other publicity material for current and feature productions has brought an interesting letter from A. Cartledge, of the Alhambra, Barnsley. He says:—

"I was rather struck with the idea of Mr. Harris of advertising in the theatre, as it is impossible to make any effective display in front of the house.

"Enclosed is a copy of some 4-sheet posters I have had done in connection with our showing of 'The Great Dictator.' These are fixed close to the main exits and illuminated in such a way that every patron leaving the theatre MUST see them, and they usually make some remark which has the other patrons sitting up to take notice.

"With the lighting restrictions and the limited amount of outside publicity it is very difficult to do justice to some of the attractions coming along, but there is quite a lot of food for thought in your 'Showmanship in War Time' page and is certainly very interesting."

"Freedom Radio" Stunt

A TIE-UP with a leading local firm of radio stores was arranged last week by J. W. N. Raphael, manager of the Dominion, Harrow, for "Freedom Radio." It took the form of an interesting competition in which patrons were required to work out the largest number of words which it is possible to make out of the letters composing the name "Ferguson Radio," the name of the stores. Proper names, name of people or places were disallowed. A second prize consisted of a three-months' pass to the theatre.

Patrons submitted their entries on forms given away in the foyer, and judging from the number taken the competition proved highly attractive.

RENEWING NON-SYNC RECORDS

THE output of new records by the various recording companies keeps well up to peace time numbers and is certainly of excellent quality in most cases. The use of scratched and worn-out records in non-sync. kinemas is not a commercial proposition.

I still notice that there is almost everywhere a strong tendency to over-amplify the majority of records, especially where vocal and solo instrumental items are used. A record "blasted" in this way is not an asset but rather an irritant. To quote an example, one of Billy Mayerl's piano novelties, "Ferryboat Serenade," which is a perfect example of syncopated music, heard recently in a suburban kinema, sounded like someone hammering on the keyboard instead of playing on it, and when a hot fox-trot recorded by a dance band of repute followed it was simply a discordant row. Both records presented at half the amplification volume would have been good entertainment and heard with ease by everyone.

Record renewals might with advantage include the latest dance numbers of Ambrose and his orchestra and Lew Stone's orchestra from the new February list. A new Mantovani orchestral rendering of Strauss "Tales from the Vienna Woods" Waltz is very melodic, and "Viennese" perfectly on Decca F.7718. Two bright marches suitable for opening items are "El Abanico" and "Under the Banner of Victory," recorded on Decca F.7724 by the Royal Artillery Band. Charrosin's new arrangement of Irish airs introduces some new and old favourites and is worth including in the library recorded on Decca F.7712 by the Hillingdon orchestra. Two bright novelties, "Yesterthoughts" and "Punchinello," are useful (Brunswick 03102) and well recorded by Victor Young's concert orchestra.

Organ records are always acceptable, and Sidney Torch goes "all hot with a vengeance" on the State organ at Kilburn in a medley, "Piping Hot No. 2," on Decca F.7721.

A. W. O.

D. THORNE AT HARROW

Crescendo Community Effort

Some of the Bernstein organists are engaged on "guest" work at the moment. Nelson Elms has gone to Greenford for a month, while Donald Thorne, who has been at the Plaza, Rugby, for a short "guest" visit, comes back to the Granada, Harrow, for four weeks, where he is a pronounced favourite with the many organ fans who regularly visit that theatre from the surrounding district.

When I heard his matinée interlude he announced from the "mike" that he wished them to make a happy community effort together, and with slide choruses and Brenograph scenic background, we had ten minutes of such numbers as "Bless Them All," "Knees Up, Mother Brown," "Sons of the Sea," "All Over the Place," "There'll Always be an England," "Cheerio," and "There Goes My Dream" for an encore item.

By little bits of clever showmanship, both personally and musically, he certainly achieved a difficult task—viz., a gradual crescendo of vocal interest and participation, but Harrow audiences are not enthusiastic vocalists at 2 p.m. in the afternoon, and I felt once again that many of the audience, like myself, knowing Donald's musical capabilities, thought he might with advantage have started his interlude with one or two popular and bright orchestral numbers, then turned to community singing, with even a second break of some melodic "Serenade" and finished up with his three finale community numbers.

A. W. O.

MORGAN'S SLIDES Ltd.
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KNOWS HOW and WHEN
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FOR MARCH 17 RELEASES

Compiled by A. W. Owen

"THE LONG VOYAGE HOME"
(United Artists)

CERT. A. 9,406 ft. Reg. No. F.3698. Reviewed in KINE. December 26, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—John Wayne, Thomas Mitchell, Ian Hunter, Ward Bond.
ATMOSPHERE.—Maritime melodrama based on an Eugene O'Neill saga. Most of the action takes place on a munitions ship sailing from Baltimore to England, and although bombed by Nazis reaches port in safety.
ORGAN.—"The Flying Dutchman" Overture, Wagner (N.C.) (excerpts), with adaptation from the orchestral piano-conductor copy and synchronisation with record if possible.
NON-SYNC.—As organ, recorded on H.M.V. C.1870 (symphony orchestra).

"THIRD FINGER, LEFT HAND"
(M-G-M)

CERT. U. 8,668 ft. Reg. No. F.3711. Reviewed in KINE. January 16, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Myrna Loy, Melvyn Douglas.
ATMOSPHERE.—Gay, romantic comedy of deception, in which an attractive lady editor of a fashion paper poses as a married woman to keep her position.
ORGAN.—"The Wedding of the Rose," Jessel (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.3064 (Jack Hylton's Orchestra) or on Columbia F.B.1313 by Bohemia Novelty Orchestra).

"DAD RUDD, M.P."
(A.B.F.D.)

CERT. U. 7,357 ft. Reg. No. Br.F.3666. Reviewed in KINE. December 12, 1940.
PUBLICITY.—One 6-sheet.
STARS.—Bert Bailey, Fred MacDonald, Alec Kellaway.
ATMOSPHERE.—Australian comedy, a sequel to "The Rudd Family Goes to Town." The chief farcical episodes are a "Keystone cop" fire brigade and the family's misadventures in "Society."
The crashing of a dam from floods is a contrasting dramatic spectacle.
ORGAN.—"In Merry Mood," Haringer (Chappell), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8484 by Barnabas von Geczy's Orchestra.

"THE MAN I MARRIED"
(20th Century-Fox)

CERT. A. 6,940 ft. Reg. No. F.3632. Reviewed in KINE. December 5, 1940.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Joan Bennett, Francis Lederer, Lloyd Nolan, Anna Sten.
ATMOSPHERE.—Marital melodrama, an indictment of Nazism, revealing the life, or rather the existence, of an American woman who is married to a German. The plot has conventional triangle implications.
ORGAN.—"Liebestraume" (Nocturne No. 3), Liszt (Hawkes), with adaptation from the orchestra piano-conductor copy.
NON-SYNC.—As organ, recorded by Quentin Maclean (organ) on Columbia F.B.1345 or by the J. H Squire Octette on Columbia D.X.362.

"GIRL FROM AVENUE 'A'"
(20th Century-Fox)

CERT. U. 6,582 ft. Reg. No. F.3633. Reviewed in KINE. November 28, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Jane Withers, Kent Taylor.
ATMOSPHERE.—Period comedy-drama, the experiences of a homeless waif adopted by a wealthy playwright in high Society, where she endeavours to give the "upper ten" a lesson in sportsmanship and humanity before she leaves them.
ORGAN.—"Loveless Love" (Walsh Holmes), with adaptation from the vocal-piano copy and synchronisation with non-sync. recording detailed below.
NON-SYNC.—As organ, recorded on Decca F.7685 (Lew Stone and his Orchestra).

"FINGERS"
(Warner)

CERT. A. 6,251 ft. Reg. No. Br.R.3608. Reviewed in KINE. November 28, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Clifford Evans, Leonora Corbett.
ATMOSPHERE.—Crime melodrama of the adventures and emotional experiences of a young "fence" who deserts his East End girl for a Society woman, only to discover that his first choice was the best. The principal theme is class warfare.
ORGAN.—"Love Lies," slow foxtrot (Walsh Holmes), with adaptation from the vocal-piano copy.
NON-SYNC.—As organ, recorded on Brunswick 0.3096 by Victor Young's Orchestra and Francis Langford (vocalist).

"CAVALCADE OF VARIETY"
(Butcher's)

CERT. U. 6,247 ft. Reg. No. Not Fixed. Reviewed in KINE. December 26, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Billy Cotton and his Band, Mrs. Jack Hylton and Her Boys.
ATMOSPHERE. A screen variety show with well-known music-hall and radio artistes and Billy Cotton's and Mrs. Jack Hylton's orchestras opening and closing the show and playing the accompaniments, while Peter Brough acts as compere.
ORGAN.—"Knightsbridge" March from Eric Coates' "London Suite" (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2656 (New Light Symphony Orchestra).

"ISLAND OF DOOMED MEN"
(Columbia)

CERT. A. 5,985 ft. Reg. No. F.3381. Reviewed in KINE. August 29, 1940.
PUBLICITY. One 12-sheet, one 6-sheet.
STARS. Peter Lorre, Rochelle Hudson, Robert Wilcox.
ATMOSPHERE.—Crime melodrama of the nefarious activities of a diamond dealer who tricks paroled prisoners into becoming his slaves. The plot has a tropical island setting.
ORGAN.—"Othello" Suite, Coleridge-Taylor (Ashdown), No. 1, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.4273 by the New Symphony Orchestra.

"DRUMS OF THE DESERT"
(Pathé)

CERT. U. 5,733 ft. Reg. No. F.3612. Reviewed in KINE. November 14, 1940.
PUBLICITY. One 12-sheet, one 6-sheet.
STARS. Ralph Byrd, Lorna Grey.
ATMOSPHERE. Spectacular romantic melodrama with an eternal triangle theme told against Foreign Legion backgrounds, in which parachute troops are seen in action for the first time on the screen.
ORGAN.—"Jungle Drums," Ketelbey (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia 9862 by the Composer's Concert Orchestra.

"RAGTIME COWBOY JOE"
(General F.D.)

CERT. U. 5,282 ft. Reg. No. F. 3669. Reviewed in KINE. December 12, 1940.
PUBLICITY.—One 6-sheet.
STARS.—Johnny Mack Brown, Fuzzy Knight, Nell O'Day.
ATMOSPHERE.—Western actionful outdoor melodrama, blending romance, humour and song with hard riding and gun play, with colourful ranch and stampeding cattle background.
ORGAN.—"Raymond" Overture, Thomas (Hawkes, etc.), introduction and finale allegro only, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.1564 by the New Symphony Orchestra.

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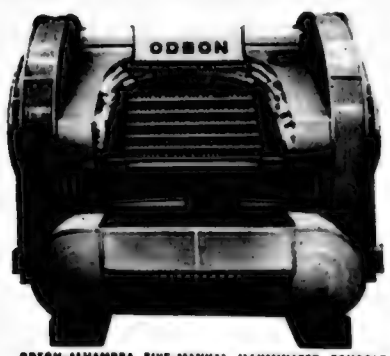

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WANTED, experienced Managers for West of England kinemas; also Chief Operators and Doorman-Billposters.—State wages, when available, and copies refs., Films, 14, Portland Square, Plymouth.

EXPERIENCED Operator wanted for Princes Theatre, Preston.—State age, references and wages required, Onda, Picturedrome, Preston.

SECOND Operator wanted; must be efficient.—Salary required, age, experience, etc., to Crescent Cinema, Leatherhead.

SITUATIONS VACANT (cont.)

OPERATOR WANTED (INELIGIBLE MILITARY) FOR GOOD-CLASS PROVINCIAL KINEMA IN SAFE AREA IN SCOTLAND. WAGES, FULL PARTICULARS, COPIES OF REFERENCES. A REALLY GOOD BERTH FOR USEFUL MAN.—W., BOX 696, KINEMATOGRAPH WEEKLY.

EXPERIENCED Second Operator required for small kinema in Bucks (reception area); RCA sound, Simplex projectors; capable taking charge.—Reply, Y., Box 698, Kinematograph Weekly.

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SECOND Operator wanted for B.T.-H. sound and Kalee mechs.—Full particulars and wages, Manager, Playhouse, Pollysteere.

SITUATIONS WANTED

MANAGER (48), many years' experience, circuit and independent, well versed all branches, including operating, excellent testimonials; bond; large or small hall, which must be good class; anywhere.—B., Box 701, Kinematograph Weekly.

MANAGER (48); sole control or instructions; fully conversant all branches, including projection; 25 years' experience; moderate salary; anywhere.—S., Box 692, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

MANAGER OPEN FOR IMMEDIATE ENGAGEMENT; SOLE CONTROL OR INSTRUCTIONS; FULLY CONVERSANT ALL BRANCHES; HIGHEST CREDENTIALS; EXCELLENT EXPLOITER; GO ANYWHERE. WRITE OR 'PHONE NEVILLE, 281, WALWORTH ROAD, S.E.17. 'PHONE: RODNEY 3342.

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MANAGER, disengaged; fully experienced; age 44; prepared to go anywhere.—A., Box 700, Kinematograph Weekly.

MANAGER, age 40, exempt active military service, desires position, preferably Devon or Somerset.—H. M. B., c/o Park and Co., 89, Queen Street, Exeter.

MANAGER, with 15 years' kinema experience, desires responsible position, preferably in County Durham. At present employed as Assistant Manager of large departmental store. Can produce excellent references; 30 years of age.—Write, X, Box 697, Kinematograph Weekly.

MANAGER, 20 years' experience in all branches, requires change; over military age; excellent references.—Z., Box 699, Kinematograph Weekly.

MANAGER, fully experienced, kinema or variety theatre, desires change; go anywhere; highest references; smart appearance; age 41 July.—Harrison, 6, Parliament Street, Morecambe.

DISENGAGED, FIRST-CLASS ELECTRICIAN-ENGINEER, 20 YEARS AS CHIEF, WILL TAKE OVER ANY CIRCUIT AND UNDERTAKE TO TRAIN THOROUGHLY WOMEN FOR THE PROJECTION ROOM; A SOUND PROPOSITION. WHY DELAY?—COMBS, L. KING, THORPE ROAD, HADDISCOE, NR. NORWICH.

CHIEF Projectionist, long experience in leading London and provincial theatres, desires position in town or country in the North; experienced in the supervision and maintenance of several theatres; excellent refs.—C., Box 702, Kinematograph Weekly.

GENTLEMAN desires training in all branches of kinema management; offers free services first three months' training period; country kinema in West Country preferred; exempt from military service.—Oakley, Tregarth, Adelphi Road, Paignton.

THEATRE SEATS

WANTED, Tip-up Seats. Highest prices paid.—R. Bovilsky, Kinema Seat Upholsterer, 34, Batson Street, Glasgow, S.2.

WANTED, 100 Covered Seats without standards, 16-in.—Grand Cinema, Thame.

FOR SALE AND WANTED

WANTED, in good condition, one Kalee 8 Mute-head Projector only.—Full particulars and lowest price, N., Box 687, Kinematograph Weekly.

WANTED, pair 13-in. Rear Projection Lenses.—Palladium, Ripon, Yorks.

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FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
LONDON						
Thur., Feb. 13	11 a.m. & 3 p.m.	Century	Murder Over New York; Top-Notch Tennis.	20th Century-Fox	Sidney Toler	—
.. .. 13	2.15 p.m. ...	Phoenix	East of the River; Identified ...	Warner	John Garfield ...	—
Fri., .. 14	11 a.m. & 3 p.m.	Century	Ride, Kelly, Ride; Clocking the Jockeys; Over the Seven Seas.	20th Century-Fox	Eugene Pallette ...	—
.. .. 14	2.15 p.m. ...	Phoenix	Four Mothers; Porky the Giant Killer.	Warner	The Lane Sisters ...	—
Mon., .. 17	10.30 & 2.30 p.m.	Century	Down Argentine Way	20th Century-Fox	Don Ameche	—
.. .. 18	2.30 p.m. ...	Carlton	Arise My Love	Paramount ...	Ray Milland	—
Tues., .. 18	2.15 p.m. ...	Phoenix	Tugboat Annie Sails Again; Pied Piper Porky.	Warner ...	Marjorie Rambeau ...	—
.. .. 18	11 a.m. ...	Phoenix	Here We Are Again	Pathe	———	—
Wed., .. 19	2.15 p.m. ...	Phoenix	The Letter	Warner ...	Bete Davis	—
.. .. 19	11 a.m. ...	Phoenix	Misbehaving Husbands	Pathe	———	—
Thur., .. 20	2.15 p.m. ...	Phoenix	Honeymoon for Three; Alex in Wonderland.	Warner	George Brent	—
Fri., .. 21	11 a.m. ...	Phoenix	When Youth Conspires	Pathe	———	—
.. .. 21	2.30 p.m. ...	Phoenix	Her First Romance	Pathe	———	—
.. .. 21	2.30 p.m. ...	Plaza	The World in Flames; A Musical Cocktail.	Paramount ...	———	—
Mon., .. 24	11 a.m. ...	Own Theatre ...	Remedy for Riches	RKO-Radio ...	———	—
Tues., .. 25	2.15 p.m. ...	Phoenix	City for Conquest	Warner	James Cagney ...	—
.. .. 25	11 a.m. ...	Cambridge ...	Let's Make Music	RKO-Radio ...	———	—
BELFAST						
Fri., Feb. 14	10.45 a.m. ...	Imperial	Ghost of St. Michaels	A.B.F.D. ...	Will Hay	—
BIRMINGHAM						
Fri., Feb. 14	10.30 a.m. ...	Forum	Friendly Neighbours	British Lion ...	Weaver Bros.... ...	
.. .. 14	10.30 a.m. ...	Scala	The Fighting 69th	Warner	James Cagney ...	
Mon., .. 17	10.30 a.m. ...	Forum	Little Nellie Kelly...	M-G-M	Judy Garland ...	—
Tues., .. 18	10.30 a.m. ...	Forum	Dr. Kildare's Crisis	M-G-M	Lew Ayres	—
.. .. 18	11 a.m. ...	Tatler	Ride, Tenderfoot, Ride	British Lion ...	Gene Autry	—
.. .. 18	10.30 a.m. ...	Scala	Money and the Woman	Warner	Jeffrey Lynn	—
.. .. 18	10.45 a.m. ...	Paramount ...	This England	Anglo-American...	John Clements ...	—
.. .. 19	10.30 a.m. ...	Forum	Arizona	Columbia ...	William Holden ...	—
Wed., .. 19	10.30 a.m. ...	Scala	Flowing Gold	Warner	John Garfield ...	—
CARDIFF						
Fri., Feb. 14	10.45 a.m. ...	Park Hall ...	Who Killed Aunt Maggie? ...	British Lion ...	John Hubbard ...	—
.. .. 14	11 a.m. ...	Olympia ...	Ladies Must Live	Warner	Wayne Morris ...	—
Tues., .. 18	11 a.m. ...	Park Hall ...	Little Nellie Kelly	M-G-M	Judy Garland ...	—
.. .. 18	10.45 a.m. ...	Odeon	Girl from Havana	British Lion ...	Dennis O'Keefe ...	—
.. .. 18	10.45 a.m. ...	Olympia	The Road to 'Frisco	Warner	George Raft	—
Wed., .. 19	10.30 a.m. ...	Olympia	Friendly Neighbours	British Lion ...	Weaver Bros. ...	—
.. .. 19	10.45 a.m. ...	Odeon	This England	Anglo-American ...	John Clements ...	—
Thur., .. 20	10.30 a.m. ...	Olympia	Arizona	Columbia ...	William Holden ...	—
GLASGOW						
Fri., Feb. 14	10.45 a.m. ...	Regal	A Modern Hero	Warner	Pat O'Brien	—
.. .. 14	11 a.m. ...	Own	Youth Will Be Served	20th Century-Fox	Jane Withers	—
Tues., .. 18	11 a.m. ...	Own	Murder Over New York	20th Century-Fox	Sidney Toler	—
.. .. 18	10.45 a.m. ...	Paramount ...	This England	Anglo-American...	John Clements ...	—
Tues., .. 18	10.45 a.m. ...	Regal	The Fighting 69th	Warner	James Cagney ...	—
Wed., .. 19	10.45 a.m. ...	La Scala	Dr. Kildare's Crisis	M-G-M	Lew Ayres	—
.. .. 19	10.45 a.m. ...	Paramount ...	The World in Flames	Paramount ...	———	—
.. .. 19	10.50 a.m. ...	Regal	East of Piccadilly	Pathe	Sebastian Shaw ...	—
Thur., .. 20	11 a.m. ...	Own	Ride, Kelly, Ride	20th Century-Fox	Eugene Pallette ...	—
LEEDS						
Fri., Feb. 14	10.45 a.m. ...	Scala	Girl from Havana	British Lion ...	Dennis O'Keefe ...	—
.. .. 14	10.45 a.m. ...	Ritz	The Road to 'Frisco	Warner	George Raft	—
Tues., .. 18	2.45 p.m. ...	Odeon	Quiet Wedding	Paramount ...	Derek Farr	—
.. .. 18	10.45 a.m. ...	Ritz	Friendly Neighbours	British Lion ...	Weaver Bros. ...	—
Wed., .. 19	10.45 a.m. ...	Ritz	River's End	Warner	Dennis Morgan ...	—
.. .. 19	10.45 a.m. ...	Odeon	This England	Anglo-American ...	John Clements ...	—
Thur., .. 20	10.45 a.m. ...	Ritz	Little Nellie Kelly	M-G-M	Judy Garland ...	—
.. .. 20	10.45 a.m. ...	Tower	Ride, Tenderfoot, Ride	British Lion ...	Gene Autry	—
LIVERPOOL						
Fri., Feb. 14	11 a.m. ...	Palais de Luxe	Dr. Kildare's Crisis	M-G-M	Lew Ayres	—
.. .. 14	10.45 a.m. ...	Paramount ...	Girl from Havana	British Lion ...	Dennis O'Keefe ...	—
.. .. 14	11 a.m. & 2.30 p.m.	Own	Murder Over New York ...	20th Century-Fox	Sidney Toler ...	—
.. .. 14	11 a.m. ...	Forum	Spring Meeting	Pathe	Basil Sydney ...	—
Tues., .. 18	10.45 a.m. ...	Scala	Friendly Neighbours	British Lion ...	Weaver Bros. ...	—
.. .. 18	10.45 a.m. ...	Forum	River's End	Warner	Dennis Morgan ...	—
.. .. 18	11 a.m. & 2.30 p.m.	Own	Ride, Kelly, Ride	20th Century-Fox	Eugene Pallette ...	—
Wed., .. 19	10.45 a.m. ...	Palais de Luxe	Ride, Tenderfoot, Ride ...	British Lion ...	Gene Autry	—
.. .. 19	10.45 a.m. ...	Forum	Arizona	Columbia ...	William Holden ...	—
.. .. 19	10.45 a.m. ...	Paramount ...	This England	Anglo-American ...	John Clements ...	—
Thur., .. 20	10.45 a.m. ...	Majestic	Flowing Gold	Warner	John Garfield ...	—
.. .. 20	10.45 a.m. ...	Forum	A Modern Hero	Warner	Pat O'Brien	—
MANCHESTER						
Fri., Feb. 14	10.45 a.m. ...	Odeon	Quiet Wedding	Paramount ...	Derek Farr	—
.. .. 14	10.30 a.m. ...	Theatre Royal ...	Friendly Neighbours; Ride Tenderfoot, Ride.	British Lion ...	Weaver Bros. ...	—
.. .. 14	11a.m.&2.30p.m.	Private Theatre	Ladies Must Live	Warner	Wayne Morris ...	—
.. .. 14	10.45 a.m. ...	Deansgate ...	Youth Will Be Served	20th Century-Fox	Jane Withers... ...	—
Tues., .. 18	10.30 a.m. ...	Theatre Royal ...	The Ranger and the Lady; Pioneers of the West.	British Lion ...	Roy Rogers	—
.. .. 18	10.45 a.m. ...	Deansgate ...	Murder Over New York	20th Century-Fox	Sidney Toler ...	—
.. .. 18	10.45 a.m. ...	Odeon	This England	Anglo-American	John Clements ...	—
Wed., .. 19	10.45 a.m. ...	Odeon	Dr. Kildare's Crisis	M-G-M	Lew Ayres	—
.. .. 19	10.45 a.m. ...	Deansgate ...	Ride, Kelly, Ride	20th Century-Fox	Eugene Pallette ...	—
NEWCASTLE						
Fri., Feb. 14	10.30 a.m. ...	Haymarket ...	Hold That Woman	Pathe	James Dunn	—
.. .. 14	10.45 a.m. ...	Essoldo	No Time for Comedy	Warner	James Stewart	—
.. .. 14	10.45 a.m. & 3 p.m.	Own	Murder Over New York	20th Century-Fox	Sidney Toler	—
Tues., .. 18	2.45 p.m. ...	Odeon	Quiet Wedding	Paramount ...	Derek Farr	—
.. .. 18	10.45 a.m. ...	Essoldo	Ride, Tenderfoot, Ride	British Lion ...	Gene Autry	—
.. .. 18	10.45 a.m. ...	Haymarket ...	River's End	Warner	Dennis Morgan ...	—
.. .. 18	10.30 a.m. ...	Odeon	Arizona	Columbia ...	William Holden ...	—
.. .. 18	10.45 a.m. & 3 p.m.	Own	Youth Will Be Served	20th Century-Fox	Jane Withers	—
Wed., .. 19	10.45 & 10.20 a.m.	Own	Ride, Kelly, Ride	20th Century-Fox	Eugene Pallette ...	—
.. .. 19	10.45 a.m. ...	Odeon	This England	Anglo-American	John Clements ...	—
NOTTINGHAM						
Fri., Feb. 14	10.45 a.m. ...	Odeon	Quiet Wedding	Paramount ...	Derek Farr	—
Tues., Feb. 18	10.45 a.m. ...	Scala	Dr. Kildare's Crisis	M-G-M	Lew Ayres	—
.. .. 18	10.30 a.m. ...	Ritz	Hit Parade of 1941	British Lion ...	Kenny Baker ...	—
Wed., .. 19	10.30 a.m. ...	Ritz	Who Killed Aunt Maggie? ...	British Lion ...	John Hubbard ...	—
Wed., .. 19	10.30 a.m. ...	Ritz	Who Killed Aunt Maggie? ...	British Lion ...	John Hubbard ...	—
SHEFFIELD						
Fri., Feb. 14	10.30 a.m. ...	Union Street ...	River's End	Warner	Dennis Morgan ...	—
Tues., .. 18	10.45 a.m. ...	Union Street ...	Ride, Tenderfoot, Ride	British Lion ...	Gene Autry	—
.. .. 18	10.45 a.m. ...	Cinema House ...	Money and the Woman	Warner	Geffrey Lynn	—
Wed., .. 19	10.45 a.m. ...	Union Street ...	The Philadelphia Story	M-G-M	Cary Grant	—
.. .. 19	10.30 a.m. ...	Cinema House ...	Tree of Liberty	Columbia ...	Cary Grant	—
Thur., .. 20	10.45 a.m. ...	Union Street ...	Dr. Kildare's Crisis	M-G-M	Lew Ayres	—
.. .. 20	10.30 a.m. ...	Cinema House ...	Freedom Radio	Columbia ...	Clive Brook	—

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February 13, 1941

The IDEAL KINEMA
DESIGN
BUILDING - EQUIPMENT
ARCHITECTURAL EDITOR: A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS GEORGE COLES, F.R.I.B.A.

The monthly Technical Supplement to the KINEMATOGRAPH WEEKLY
February 13, 1941

**85, Long Acre,
London, W.C.2.**
February, 1941

Observations

THE recent broadcast of the President of the Royal Institute of British Architects on the subject of rebuilding cities which have suffered badly from the air-" blitz " has been favourably commented upon by the majority of listeners. Only those who are wedded to the idea of restoring buildings in imitation Gothic have raised protests against the views expressed in the broadcast.

It is to be hoped that the President's views will prevail and that those responsible for replanning will welcome a newer type of architecture, free from freakishness but expressive of modern ideas. Into such surroundings the type of kinema which has been erected during recent years by the best kinema artists will fit without incongruity. There have been occasions in the past where kinema exhibitors have been obliged to build up an entirely unsuitable frontage because local authorities wished to perpetuate a style of architecture which at its best was merely imitative.

It would not be a bad plan for specialists in kinema architecture to meet together and pool their ideas ready to present them as the considered views of their group when problems of rebuilding have to be faced. Variety of treatment there is bound to be, but there need not be violent differences and given a general scheme adopted by a city authority, the kinema may work its way in as a harmonious contribution to the whole.

The kinema has shown the way to present in manufacturing cities a bright exterior which the passage of time will not render unduly dingy. Some authorities may speak scornfully of " pot earth " frontages, but faience has a great advantage over many structural materials in that it is easily cleaned and except where flaws in the glaze allow weather to intrude will come up again after cleaning with " a glorious morning face."

In residential towns there is not so great a need for this material, and here rustic brick and stone, if judiciously employed, can create a really attractive feature.

THEODOLITE.

Acting Editor : James Benson
Advertisement Manager : R. E. Southworth

KNOW YOUR KINEMA'S INTERNAL ECONOMY

The New Manager's Essential Duty

By GEORGE COLES, F.R.I.B.A.

THE efficient running of a kinema from the manager's point of view is a complicated and difficult business. Conditions in war time make this more particularly so as, owing to the requirements of military service, the staff may be called up and new staff have to be employed—perhaps entirely new to the business. These either have to be taught their business or, if they have been employed in kinemas before, shown the complete equipment and method of running the particular kinema in question. Again, the manager may be new and have to pick up threads of the running from the outgoing manager. With these unusual conditions in mind, I thought that a few words on the items (especially those concerning the building) that any new manager should be conversant with would be appropriate.

Study the Architect's Plans

A knowledge of the construction of his kinema and the equipment which is installed therein is a great help to any kinema manager. If he is taking over a new building, he should see that he gets from the architect complete working plans of his building, and especially plans showing the run of the drainage, the position where it is connected to the sewer, and the runs of the piping for various services such as heating and ventilating, vacuum cleaning, electric light, etc., etc. He should also make himself conversant with the equipment, especially the heating and ventilating plant, so that this can be run efficiently and economically.

If the manager is taking over an existing kinema, he should, where such plans or diagrams as mentioned above exist, make a study of these so as to acquaint himself with the full details of the building.

Conserving Interior Warmth

My first main point is one that affects the comfort of patrons in the kinema in the cold weather and also the kinema fuel bills. The manager should ascertain whether the louvres for the entry of air for the ventilation plant and the louvres for the dispelling of vitiated air are of the adjustable variety permitting them to be opened and closed. If they are, this gives him a great opportunity to conserve the heat built up in the theatre during opening hours and so save fuel in building the temperature up again. All the louvres should be closed at night and reopened when the plant is started up.

Again, the manager must bear in mind that in very cold weather failure to close the louvres in the plenum chamber at night may result in a freeze-up of the water in the air-washer by the morning and lead to broken pipes. I have also a case in mind where a kinema suffered war damage, and most of the asbestos roof and windows were blown out, but the heating and ventilating plant remained intact. Here the manager, thinking that it was a waste of fuel to keep the boilers going, gave instructions for these to be allowed to go out. The result was that the water-bearing pipes in the roof-void froze up and many bursts occurred, and the Plenum chamber being also left open the air-washer pipes were also damaged.

Readiness for Emergency

A knowledge of the positions of the main stopcocks to the water supply and—where such is installed—gas supply and the main switches for the electrical current is also essential to any manager, and all should be turned off at night after the show. In these times it is essential, even more than in peace-time, that all fire-fighting equipment should be kept up to proper standard, and the manager should see that all buckets of sand and water are kept filled and other equipment ready for use. All roof voids should be cleared out and access to these should be checked over and made easy so that in case fire bombs enter the building, access to them will be facilitated.

The fusible link gearing to the lantern lights over bio-box, rewinding room and stage should be tested occasionally as well as the quick release to the fire curtain, this last-mentioned item being particularly important. A further item to watch in these days of fire-bomb attack is the storage of films, and an occasional check-over by the manager on this score is essential.

When Gas Fails

In the case where a kinema has gas installed for its secondary lighting, it may be found that due to enemy action the gas supply may be completely cut off. To guard against this eventuality and to permit the kinema to be kept open, a number of lamps designed to burn vegetable oil—such as colza oil—should be available so that these can be lighted if the gas supply has failed and the show go on.

If there has been any bomb damage near by, exit doors should be tested to make sure that they open properly and the panic bolts are operative. If it is possible to arrange, the panic bolts should be removed and the doors fastened with some easily broken material—such as string—so that in the case of blast the doors would not be torn off their hinges or the frames fractured.

Boiler Supervision

Owing to the change of staff and new staff coming on, it is essential that any regulations regarding the running of the boilers and ventilating plant should be maintained and carefully read, digested and acted upon.

If the number of points which require attention from the manager appear to be somewhat extensive—especially for a newly appointed manager—it must be borne in mind that although the number of points is large, if the manager delegates the actual work of seeing to these points to his various subordinates, it is a question only of supervision, and this should not present any insurmountable difficulty.

ACOUSTIC PROPERTIES OF POROUS BLOCKS

Writing in the American periodical *Better Theatres*, C. C. Potwin, an authority on acoustics, discusses the acoustic value of cinder or slag block as a structural material.

" From experience with the use of this type of material it appears that in theatres where the cubic foot volume is well proportioned in relation to the seating capacity, advantage can be taken of its porous surface.

" On the other hand, if the cubic foot volume is excessive, it has been found in some cases where this type of material has been used, that there is a tendency toward ' boominess ' in the theatre. This would indicate a lack of the necessary absorption of sound in the lower range of frequencies.

" In certain cases the porous surface of these blocks can be relied upon to provide an acceptable amount of absorption along the side walls provided a more efficient material is used on the rear wall, which also has high absorption values at the low frequencies."

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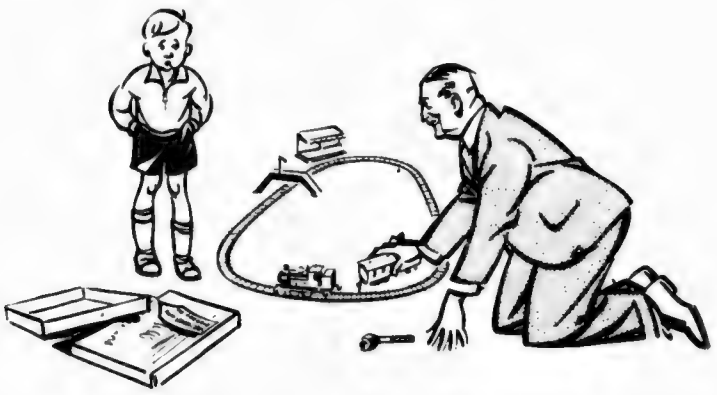

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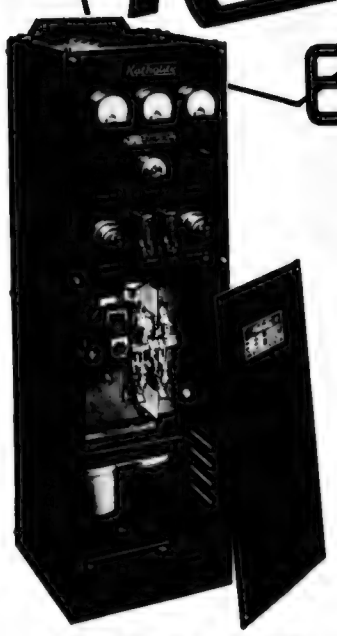

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POSSIBILITIES OF LUMINOUS BRICK

Hollow Glass Cubes with Electrodes

ITS SHOWMANSHIP VALUE IN KINEMAS

ALWAYS on the alert for any new structural materials which will embody an element of attractiveness, the kinema architect will welcome the possibilities afforded by a novel introduction that should make the kinema designer's mouth water and give scope for some entirely novel and inspiring effects. This is the luminous brick, electricity's latest contribution to architecture.

Protected by an American patent, it has, we understand, been adopted by one of the big electrical manufacturers in the United States, and should become available in due course. Stated briefly, the luminous brick is a hollow glass brick the interior of which contains a trace of rarefied gas, the two ends being provided with electrodes. The application of electric current to the brickwork causes a luminous glow discharge throughtout the bricks, giving a soft, perfectly diffused illumination.

The idea, which may at first seem somewhat extravagant, must be considered from several aspects. The glass brick itself is an established item over here, and one which the writer has handled in the States. Though hollow and completely translucent, it has all the strength necessary for building purposes. The "windows" can be built in solid, using glass bricks, or a whole wall or any part of it such as a frieze can be constructed thereof. The air space within the brick acts as a good heat insulator, helping to keep a building cool in summer and warm in winter.

The application of the cold electric discharge through rarefied gases seems to follow almost as a natural corollary. It has the advantage that the lighting units or elements themselves function as windows in day time, if desired, and as lighting elemeats at night. Uses can be seen for the luminous brick in the studio, especially as it will almost certainly be possible to construct bricks which glow with different colours. The current consumption of vapour lamps is notoriously low. The scope they provide in "brick" units for building up particular bits of a set in the studio strikes one as quite important.

A good deal ef electrical ingenuity may be needed on the brickmaker's part to render their use completely practical. Apart from the fact, however, that a considerable range of colours is theoretically possible, from white (carbon dioxide) to red (neon), the use of a very small quantity of fluorescent compound may perhaps be resorted to in addition.

The main purpose of the brick, nevertheless, is to offer a perfectly diffused illumination from a large area, and in this way alone it may serve a useful—certainly a novel—purpose in kinema construction.

T. T. B.

CONSTANT SCREEN ILLUMINATION

Easy Current Adjustment with Econotrol

A CLAIM has always been made by the Hewittic Electric Co. that the current from their "Econotrol" mercury arc rectifiers can very easily be varied either up or down, and that this can be done in most cases while the show is proceeding. To emphasise the amount of adjustment possible, a series of tests were carried out recently on a typical standard "Econotrol" rectifier feeding 50-amp. arcs.

It was found that the means of adjustment provided enabled the current to be varied at will from about 55 amp. down to 35 amp. in 5-amp. steps. The arc voltage remained essentially constant at its initial value of 40 volts, except at the lowest currents, where a slight falling off occurred as was to be expected due to the carbons burning at much below their proper rating.

In addition to this adjustment, it was demonstrated that the whole range could be raised or lowered by carrying out simple alterations inside the rectifier, and, in fact, the extreme upper and lower limits of which that particular rectifier was capable were found to be 65 amp. and 15 amp. respectively.

This wide choice and the ease and speed with which a change in current can be effected on the "Econotrol" rectifier is proving of real value in keeping up a steady illumination on the screens of many kinemas during these days of fogs and low supply voltages, not to mention variable density films.

FLUORESCENT DECORATION IN AMERICAN THEATRES

Some Novel Applications

"BLACK LIGHT," whose magical properties the IDEAL KINEMA did much to popularise in this country last winter, is gaining in favour in America. An increasing number of theatres make use of it for decoration, both of the auditorium, and of lounges and vestibules.

Fluorescent Room

Notable among such theatres is the Farragut Theatre, Brooklyn, where the lounge measures 16 ft. by 8 ft., and is known as the "Fluorescent Room," by reason of the striking black-light decorations. The central feature is a drinking fountain, behind which is a splash panel of fluorescent formica, a new plastic made by mixing fluorescent materials with the resinous materials forming the composition of formica.

This illustration of the decoration of the State Theatre, Elk Rapids, Mich., is reprinted to allow comparison of picture with text

The floor is covered with fluorescent carpeting, the gold in whose pattern glows vividly under the ultra-violet light. Plaques and framed pictures on the walls are picked out with luminescent pigment. It is lighted only by four 100-watt units.

In the auditorium of the same theatre, fluorescent panels contribute to the decorative effect. At the centre of each side wall is a recessed mural panel, lighted by two 100-watt units. Above each side of the proscenium opening is a similar mural, but much larger, lighted by three 100-watt units. The luminous colours are green, red, purple, and yellow.

An illustration in *Better Theatres*, shows a striking ceiling decoration at the State Theatre, Elk Rapids, Michigan. This decoration glows in pearl white, salmon pink, jade green, and sea blue, and is lit by four 250-watt units.

Fluorescence supplies all the sustained illumination in this auditorium. Fluorescent gangway carpeting is activated by 100-watt units behind apertures in the ceiling, three to a gangway, with parabolic reflectors to cut the beam at the seating line. The carpeting has luminous figures in tans and gold on a non-luminous red ground.

Special Fittings

American manufacturers have taken up enthusiastically the possibilities of fluorescent lighting, and a number of specially designed fittings are available. Thus, the Continental Lithograph Corporation of Cleveland announces a range of fittings for standard mercury lamps, one type of which is for flush mounting in the ceiling, and another for attached mounting; these use 100-watt mercury lamps, and give a sharp cut-off of beam at the edge of the seating area. Other types of units are designed for 250-watt lamps.

While other pre-occupations prevent British manufacturers introducing similar specially designed fittings for fluorescent lighting, many existing fittings could be easily adapted. Thus, for the ceiling fitting, all that is necessary is a unit of sufficient size for the 100-watt mercury lamp, with a parabolic reflector and adjustable masking, and provided with an ultra-violet filter. (The reason for cutting off the ultra-violet beam from the seating area is, of course, that the beam causes fluorescence of finger-nails and teeth). Mercury lamps are scarce, but a few are still available. A choke is needed for each lamp.

Thirty Colour Varieties

The wide range of fluorescent materials obtainable even to-day includes more than 30 colours, in paints, lacquers, and moulded materials, permitting of very attractive decorative schemes. Fluorescent carpeting is not yet available in this country, and it is questionable whether any method of applying fluorescent materials to existing carpetings would prove satisfactory in use.

Birkenhead Corporation has approved plans for the construction of a basement theatre at the Argyle Theatre, Argyle Street and Oliver Street.

FURNISHING FOR EXPORT

Beck and Windibank Activities

South Africa's new Odeon at Sea Point, near Cape Town, which was briefly described in last month's IDEAL KINEMA, was seated by the well-known furnishing company of Beck and Windibank, Ltd., of Birmingham.

The Odeon is a 1,000-seat house in which modern theatre technique finds attractive expression.

This is but one of many overseas contracts which Beck and Windibank has executed in recent years. Other contracts now being executed being the new Twentieth Century kinema at Pretoria and a new theatre at Germiston, both, of course, in South Africa.

In the years immediately preceding the outbreak of war, Beck and Windibank had built up quite a considerable export business, and the present Government drive in this direction has found the company already equipped for this activity.

In addition to overseas contracts, the company has been busy on renovation work, contracts for reupholstery, carpeting and floor coverings having been many, while curtaining has occupied a big place in the work carried out.

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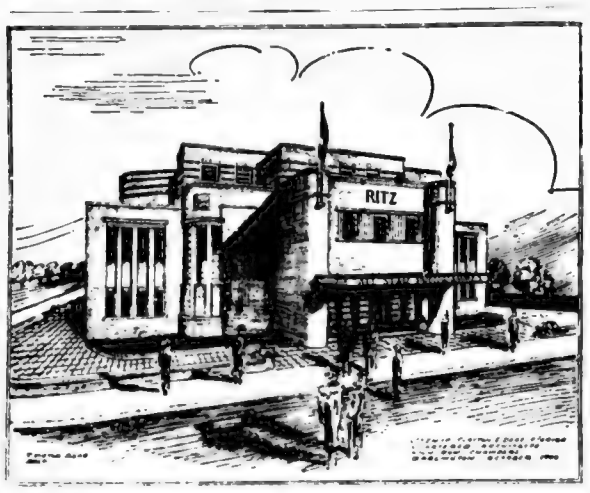


Drawing of the Ritz, Catterick, exterior. Architects: Joshua Clayton and Dean, F. A.R.I.B.A.

THE RITZ, CATTERICK

Thousand-Seater in Camp Area

A KINEMA of somewhat unusual design has recently been opened at Catterick, Yorkshire, which carries the title of the Ritz.

It is an enterprise of G. P. Fenton, who is the proprietor of kinemas in Darlington and other Tees-side towns. Co-directors are Charles Jackson, of Darlington, and Mrs. Branford, of Whitehaven.

Clayton and Dean, of Darlington, were the architects of the kinema, which includes among its amenities a modern café.

The Ritz stands back from the roadway and has as its main feature a centre block thrust forward to provide vestibule below and café above. The strong flanking walls carry flagstaffs rising from steppings in front.

A wide canopy protects the three pairs of double doors, and above are the windows lighting the café.

Similar treatment to that of the entrance block is accorded to the main part of the building, which is flanked by wings having elongated windows, the kinema proper rising above the general height of the front portion.

Interior decorations are mainly soft rose effects, and seating in harmony with these has been supplied to the number of 1,036 for stalls and balcony by Pathé Equipment, who also supplied carpets and curtains. The same company also supplied Ross projectors and general operating room equipment.

NEW KINEMA MALTA

Coliseum, Valetta, Opened

EQUIPMENT SUPPLIED BY BRITISH FIRMS

Although in the war zone, with warnings of air raids a common experience, Malta has increased its theatre amenities by erecting a 1,000-seat kinema which was opened on Monday, February 3.

The kinema, which bears the title of the Coliseum, is situated in the main street of Valetta, the chief town of the island. It is the property of the Pace Brothers, well known in the island's commercial life.

Furnishing and various equipment for theatre as well as decorative material were supplied from this country and an attractive scheme of decoration has been achieved.

Red and gold are the dominant colours, the seating, by Kalee, Ltd., carrying out a harmonious part. The end standards are fitted with end box lights, hooded to throw light upon the gangways.

Auditorium walls are covered with a special quality wallpaper supplied by Sandersons, of London. The dado covering is a high-quality gold with Oriental design raised upon it. Above the dado, along which a wooden moulding extends, is a gold paper of textile appearance flecked lightly with red. A jade ceiling completes an attractive colour scheme.

Carpeting, also by Kalee, is mainly red with a foliated design. This is laid both in stalls and balcony.

Carpets and curtains for the new Hermitage Cinema, Ascot, and carpets for the Gaiety, Southsea, have been supplied by Theatre and Cinema Equipment, Ltd., of Ravens Ait, Surbiton, Surrey. Several contracts for N.A.A.F. are also in hand.

ENTERPRISE IN WALTURDAW BUSY ON RENOVATION

Remarkable Feats of Reconditioning

RENOVATIONS and refitting form a great part of the activities of theatre furnishers these days, and in this department the Walturdaw Co. can record a steady flow of business uninterrupted by war hindrances.

Recently, the Alhambra, Burnley, has been furnished with new stage draperies, proscenium curtains in gold satin with an applique design in red, silver, blue, white and purple, presenting a very effective ensemble. Side legs and borders in blue and silver have also been supplied. The usual controls were also installed.

Altering a Proscenium

At the Scala, Worcester, an addition has been made to the existing stage by the removal of an inner proscenium arch and the opening up of the space, fibrous plaster being used very effectively in carrying out the job.

A new pair of proscenium curtains has been supplied in salmon velvet with silver full festoon curtains, borders and side legs, rose and gold being employed.

In addition, new lighting battens have been installed and a very attractive orchestra rail in hardwood flushed up and speckle-sprayed.

The Crown, Acton, has had its seating rearranged and the stalls seating reconditioned. Balcony seating has been re-covered and a new carpet to the gangways supplied of a gold shade. Stage draperies were taken down, cleaned, refitted and rehung.

Work at the Theatre Royal, Aldershot, includes stall seating, taking up and laying new lino, and realigning and renovating existing chairs.

In this connection Walturdaw is also in the market to purchase seating which has been damaged for reconditioning, and can supply seating over a large range.

Removal of a Club

A recent contract, outside the theatre scope, has been for the Green Room Club, whose Leicester Square premises were rendered uninhabitable by enemy action. Here valuable antique furniture was restored to its earlier appearance and the whole of the undamaged and less damaged furniture removed to new premises in Whitcombe Street. Carpets were taken up, cleaned, dyed and relaid. Curtains were also treated and new window fittings supplied to enable them to be used in the new premises.

New projection apparatus has also been installed in the Electric, Union Street, Torquay; the Electric, Brixham; the Plaza, Dorchester; and the Empire, Colchester.

REPAIR OF KINEMA ORGANS

Builders Can Undertake Restorations

While the extent of air raid damage to kinema organs is not easy to obtain because this can only be estimated by experts from the builders after careful inspection, yet it is ascertainable that this damage is in many cases serious. The mechanism of the instrument is extremely complicated even in the smallest models and many vitally important parts are small in size and have to be adjusted with precision and minute accuracy.

It is easy to see that in these circumstances even the effects of a nearby explosion with its resultant blast can do quite an appreciable amount of severe damage to these vital working parts.

I understand that in cases where the organ chambers are housed under the stage the damage caused was much less than had been expected as the stage had given valuable shelter from the explosion blast.

The console in every case, except where an actual solo was being presented, was in the "down" position on the hydraulic lift and has been little damaged in that very sheltered position by blast or incendiary attacks.

As some doubt was expersssed some days ago by a director of a company as to whether the damaged organs could be put right at the present time I made it a duty to visit Messrs. Compton's works at Willesden and have a chat with Messrs. Byron and Taylor about the matter. They assure me that they are in a position to give an estimate for rebuilding and complete renovation of any kinema organs slightly or badly damaged, and that they have an adequate staff of experts to complete such work in a reasonable time. In fact, quite a number of repair jobs have been completed and are at the moment in satisfactory working order and in constant use again, while others are in course of reconstruction.

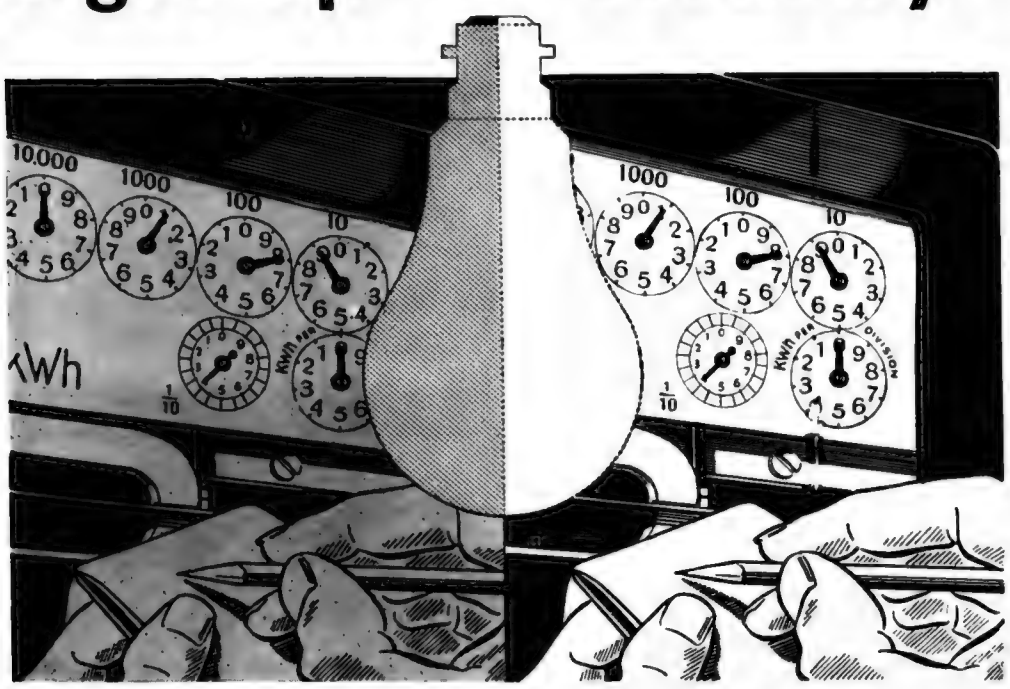
The organ to-day is, if anything, more popular than ever, both in the kinema and on the air.

A. W. O.

MIRROPHONIC-EQUIPPED

The following Western Electric installations have been effected during recent weeks: Rex, Bedminster; Playhouse, Wishaw; Countess, Saltcoats; Hippodrome, Gloucester; Magnet, Winsford; Tudor, West Kirby; Olympia, Bristol; Hippodrome and Tudor House, Huddersfield; Ritz, Thirsk; Beacon, Smethwick; Picture House, Otley; Tudor, Dewsbury.

Light up—for economy!



The lighting bill is one of those necessary overheads—but one which needs watching. Especially in these days of rising costs. Remember this, though. It's not what you pay, but what you *get* for your money that counts. Fit Osram Lamps, then, and when the lights go on, you'll know you are getting your money's worth. Osram Lamps—sturdy and reliable—give you all the light you pay for—a full return in brilliant light for every unit of current consumed.

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KINEMA TECHNIQUE — and — EQUIPMENT

Training Army Projectionists — A Varied Curriculum — The Guild and the Services — Mutilation and Its Effects — A Word from Australia

Surveyed by

R. HOWARD CRICKS, F.R.P.S.

I TOUCHED last month upon two allied subjects: the need of the projectionist for a more thorough technical training, to prepare himself for the developments of the post-war era; and the disappointment of projectionists in the Army at being unable to get positions as Army projectionists, although they had submitted their names.

I have since had an opportunity of putting into practice—admittedly on a small scale—my views on the former subject, and of getting an insight into the latter problem. I was invited by L. J. Hibbert, F.R.P.S., A.Inst.P., F.I.B.P., head of the School of Photography at Regent Street Polytechnic, to co-operate with him and Malcolm V. Hoare, the lecturer in kinematography, in the training first of instructors for Army projectionists, and, secondly, of the projectionists themselves.

Our first task was the training of twenty instructors. And may I say (at risk of bringing a blush to the cheeks of the more modest among them) that the Army chose well in selecting these twenty. All were obviously first-class experienced projectionists, mostly ex-chiefs, who, with two exceptions, had been in civil life sound service engineers. It was immediately apparent that there was little we could teach them on the practical side, other than the facile handling of the actual machines they would have to use. Our fortnight's tuition divided itself largely into two aspects: theory and its applications, and the art of teaching.

The Curriculum

THE principal aspects of theory upon which we touched were mechanical design, mathematics, electricity, amplifier principles and circuits, and optics. Then on several occasions, each man in turn had to give a ten-minute extempore talk upon some selected subject. The first time they were called upon to do this, it became evident that there was a wide gap between knowing a thing and being able to explain it; but by the end of the fortnight we were able to regard most of them as skilled instructors, and the sixteen men who eventually passed out fully earned the corporal's stripes which each received.

Eight of these instructors were retained at the Polytechnic to assist in training subsequent batches of projectionists, whose number will eventually total 700. Here again the authorities had found us former projectionists with sound practical knowledge. Our chief task was to develop the individuality and resource, coupled with some degree of theoretical knowledge, needed in changing over from the projection room (where much of the routine is inevitably of the button-pressing variety), to running fit-up shows, which will be their principal task.

Quite half of this second course was of a practical nature, not the least important part of it the handling of 16mm. films and projectors.

A Variety of Machines

THERE was no lack of machines upon which to practise—in fact, there can rarely have been staged such an exhibition of portable projectors of both gauges. We had the Kalee portable (virtually the Invicta in a metal case) and the G.B.E. Type *N*, and in the 16mm. field the Gebescope, the Pathé, and the Bell and Howell. All, of course, were fitted for sound. In addition, the various manufacturers co-operated by supplying complete sets of spare parts for demonstration.

In both these courses I was able to get in some timely words on the subject of good and bad projection, and the avoidance of film mutilation—the latter backed up by an exhibition of some of my collection of film cuttings, demonstrating the many types of mutilation perpetrated by so-called projectionists.

P.K.'s Warm Interest

I WAS incidentally flattered to discover that, on the recommendation of Capt. Paul Kimberley (who was appointed by the C.E.A. as liaison with the Industry), my book *The Complete Projectionist* was taken as the text-book. I suspect that "P.K." thoroughly enjoyed going back to school again, in listening to the discourses; he provided the instructors with a much appreciated opportunity of seeing how trailers are made, by inviting them to the N.S.S. studios and laboratories at Perivale.

The social side was not forgotten. I arranged for the instructors to pay a visit to Stanley Perry at the Empire, Leicester Square, where I gather they appreciated a look round the box and a chat on the subject of the Guild.

Army Technicians

NOW, as to the attitude of the Army towards projectionists in the ranks: Major Beith, in his letter to the KINE. some weeks ago, explained that those ex-projectionists who had reached corporal's rank, or who were already engaged on technical duties, could not be spared for what, in the eyes of the authorities, is the minor task of projection. We who appreciate better the skill needed by the projectionist may think this a wrong point of view; but, after all, the job of the Army is to fight—or, at the moment, to train to fight—and projection is purely incidental to that job, even though films play such a large part to-day in the training of a soldier.

Major Beith stated that 1,600 projectionists had submitted their names, and it will be apparent from what I have said that nearly half of those men actually have been or will be posted to projection duties. As to those who have given in their names but have heard nothing. I suggest that they wait and see. The authorities, I am assured, have not forgotten them, and they may very soon find themselves undertaking other and possibly more vital technical duties, for which their skill and training will have particularly fitted them.

One final point will appear from what I have said: that the Guild and the unions have no need to worry about the entry into the trade after the war of hosts of Army projectionists, for the simple reason that, as I say, practically all the trainees whom I have so far encountered were actually taken from the projection room for the Army. On the contrary, in their new task of running fit-up shows, they will have gained an added experience which will undoubtedly be of value to them individually, and to the projectionist's craft generally.

Provincial Guild Members

THE Guild has jumped to another point I mentioned last month: a suggestion that projectionists in the Services should be offered Guild membership on favourable terms. Says Stanley Perry in a letter to me:

"We have a special rate for country members in outlying districts who are unable to attend meetings, whereby they can become members for the all-in fee of 10s. 6d. seniors, and 7s. 6d. juniors per annum. However, I realise that even these modest fees may be beyond the scope of some of the Service projectionists, and at my suggestion, and, in order to demonstrate once again the willingness of the Guild to co-operate in this and similar matters, we might be able to make it a 5s. subscription in the case of these Service men.

"This proposal would, of course, have to go before our Council members for ratification, but I do not anticipate any difficulty here. What I am wondering is: how can we bring the foregoing to the notice of interested parties, not forgetting the Army authorities?"

I hope this paragraph may catch the eye of a number of projectionists now in uniform. No doubt the Army authorities would co-operate in bringing the matter to the notice of their men—and then what about the Navy and Air Force?

Manager Projectionist's Co-operation

A CAMBRIDGESHIRE manager, John E. Lake, of the Regal, Littleport, seems to be the sort of manager whom any projectionist should be glad to work under. For when Mr. Lake gets a dud copy, he doesn't leave it to the overworked men in the box—he takes a hand himself. Says Mr. Lake:

"We received 'It all came True' (Warner): what a dreadful mess! In pieces, no endings attached to any part at all; better still, in course of rewinding breaks, broken joints, ripped sprockets, and all the rest. The projectionists and myself spent the rest of the day trying to get this subject in something of a fit state for showing. I leave it to your imagination to fill in the scene here. Finally we had to abandon our efforts.

"The first snag was a five hours' delay in telephone call to the renters, next we telegraphed. Next a rush to get a substitute; by the extreme kindness of a fellow exhibitor this saved the day's show. Resuming our task after show time, we managed to salvage most of the subject. Result: twenty hours' solid labour, all because of the crass stupidity of a previous operator."

Having read so far, I was not surprised to learn that Mr. Lake has himself had 25 years' experience as a projectionist. He emphasises that he attaches no blame to Warners (evidently the print came from a direct cross-over). The letter concludes:

"Will you make a New Year resolution please: send your copies back as you would care to receive them, complete with leaders."

I have before now hinted that half the technical troubles in the box are due to the fact that the manager is so rarely himself a technician. I do endorse Mr. Lake's plea—but I also suggest that if every manager were compelled to serve for a time in the box, there would be fewer projectionists to whom this plea need be addressed

From Down-Under

MY half-yearly epistle from Harold Hodgson, of Adelaide, is just to hand. I am hoping to receive shortly a copy of an Adelaide paper containing an account of the opening of Australia's newest theatre, the Piccadilly—the twentieth operated by Mr. Hodgson's principal, D. Clifford.

I am sorry to learn that war time pre-occupations have held up the appearance of the little journal which Mr. Hodgson ran for the "Inner Circle" (Australia's Guild). I hope to be seeing another copy before long.

Velvet Gate Runners

MR. HODGSON refers to some remarks of mine made last April (war time postal delays impose rather a strain upon one's memory!) in which I criticised his preference for velvet gate runners. In fairness I print his reply:—

"I have noticed that the velvet picks up dirt, but as a matter of habit I give the velvets an upward rub with a duster every time that I thread a new reel of film. Nevertheless, I could not imagine dirt collecting in sufficient quantities to cause damage of any consequence to film. Scratches on the sprocket-hole area of the film would have no effect whatsoever on the results to picture or sound.

"The great advantage of using velvet or baize on the gate is that it obviates the necessity of having the surfaces replaned when they become bevelled or distorted."

One of the defects of velvet is that odd threads become detached and lodge on the film—including the sound track, where they can do most harm. If the velvet is replaced with sufficient regularity for it never to become matted, then my argument of its collecting dirt may not apply. Velvet runners are, as a matter of fact, used on the new Pathé 16-mm. sound-projector—but still I feel that the whole idea is retrograde. I still maintain that boxwood or fibre skates, together with runners of a really good grade of steel, make the best combination.

PATHE CONTRACTS

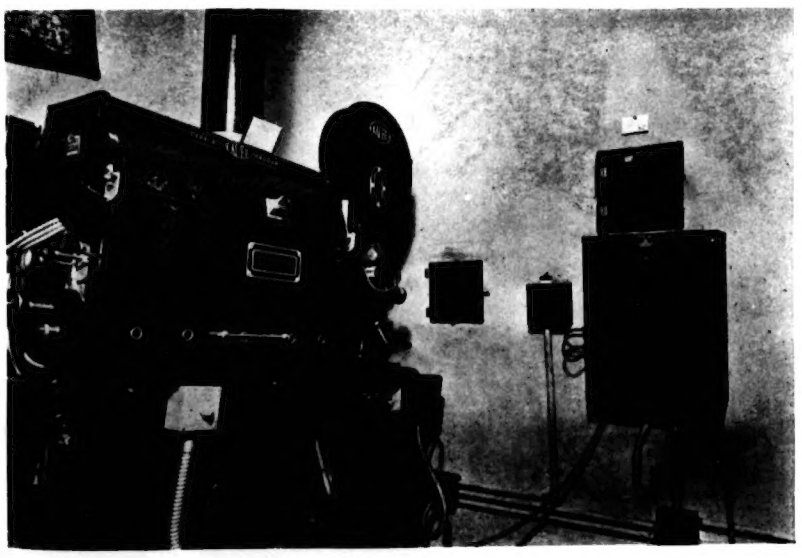
Pathé Equipment, Ltd., has supplied the whole of the furnishings—chairs, carpets, curtains, Ross projectors and operating room equipment for the Central Cinema, Cambridge, opened last November for the Union Cinemas, Ltd.; the Rex Cinema, Bedminster, opened in December for Union Cinemas, Ltd.

WESTINGHOUSE INSTALLATIONS

The Westinghouse Brake and Signal Co., Ltd., has received a further two orders for Westinghouse kinema arc rectifiers—a Twin 30 for the Palace, Warminster, and a Twin 45/60 for the Picture House, Cumnock.

A Twin 30 rectifier ordered to replace a motor-generator at the Picture House, Troon, was installed on January 10.

THIS WEEK'S PROJECTION ROOM



The projection room of the Bohemian Kinema, Ardee, County Louth, Eire, has recently been equipped with RCA High Fidelity, type L.G. 105 sound apparatus

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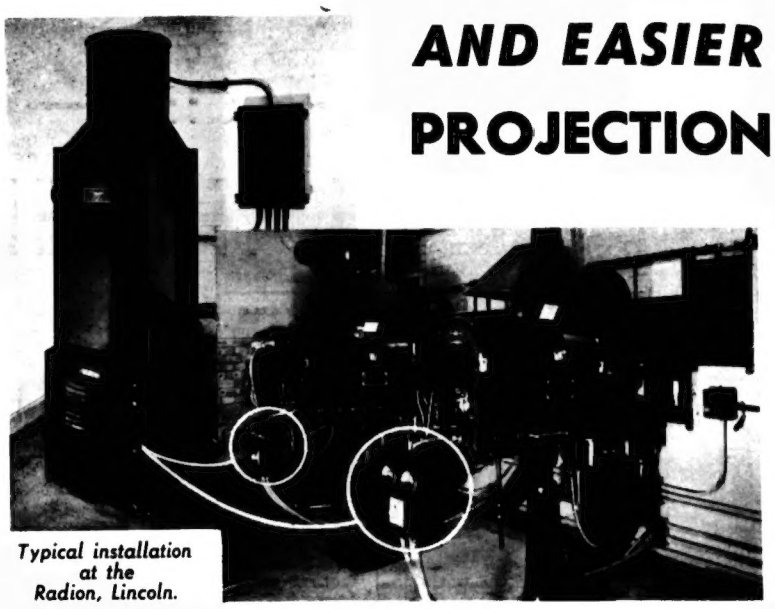

Typical installation at the Radion, Lincoln.

A Westinghouse Metal Rectifier behind the arcs ensures a steady arc voltage at all times; high efficiency and power factor to give more screen light per unit consumed from the mains; and simplified rectifier control by means of switches mounted in the projection box. Everything is designed and built to enable both projectors and projectionists to give of their best easily and economically.

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BOTH SIDES OF THE PICTURE

From the viewpoint of both Patron and Exhibitor the Taylor-Hobson "Ultimum" lens gives tip-top performance and satisfaction.

The Patron, although he may not know or care what the technical explanation is, finds his visits more enjoyable because a clear sparkling picture on the screen makes for realism and permits 100% entertainment.

The Exhibitor for his part is doubly rewarded by a satisfied audience and a lens which utilises to the full the light for which he pays.

Looking at both sides of the picture, therefore, we find every reason for the popularity of Taylor-Hobson projection lenses amongst Exhibitors in this country and abroad.

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STEREOPHONY—THE PROJECTIONIST'S POST-WAR PROBLEM

Features of Existing Systems and Sound-tracks

By R. HOWARD CRICKS, F.R.P.S.

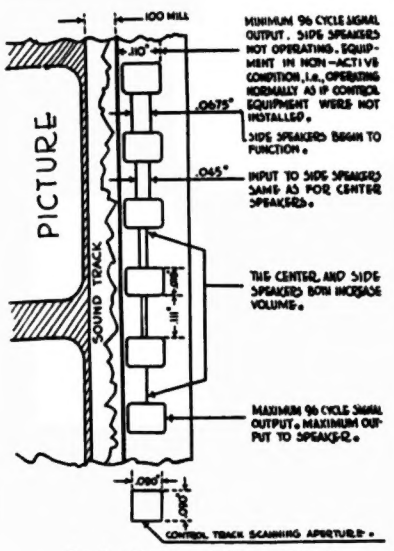
PICTURE
SOUND TRACK
.100 MILL
.010"
MINIMUM 96 CYCLE SIGNAL OUTPUT. SIDE SPEAKERS NOT OPERATING. EQUIPMENT IN NON-ACTIVE CONDITION, i.e., OPERATING NORMALLY AS IF CONTROL EQUIPMENT WERE NOT INSTALLED.
.0675"
SIDE SPEAKERS BEGIN TO FUNCTION.
.065"
INPUT TO SIDE SPEAKERS SAME AS FOR CENTER SPEAKERS.
THE CENTER AND SIDE SPEAKERS BOTH INCREASE VOLUME.
MAXIMUM 96 CYCLE SIGNAL OUTPUT. MAXIMUM OUTPUT TO SPEAKERS.
.080"
.080"
CONTROL TRACK SCANNING APERTURE.

Fig. 1—Diagram of Vitasound track

JUST about a year ago I came to the conclusion that the next important development in the realm of sound would be stereophony. But I must confess I did not expect it to take place so rapidly as has actually been the case in America.

It is unfortunate that we in this country will see nothing of this new development until after the war. Nevertheless, it will, I think, be the foundation of a great post-war boom in reproducing equipment, and it is well worth considering the basis of the various systems, and the possibilities offered by them.

To Each Ear its Own Sound

First let me distinguish between true stereophonic reproduction and the quite acceptable imitation which is provided by the new systems. The fundamental requirement of true stereophony is similar to that for true stereoscopy; just as in the latter each eye must be able to see only its appropriate picture and not the other picture, so for true stereophony each ear must be able to hear its own sound, and not that intended for the other ear. This requirement, of course, involves the use of earphones, which is just as impracticable as viewing spectacles for stereoscopy.

But in stereophony we have the great advantage that an almost indistinguishable result can be obtained by the expedient of using three microphones in recording, placed right, centre, and left of the set; and reproducing the sound picked up by each microphone on correspondingly situated speakers in the auditorium. Thus, a sound emanating from the left-hand side of the set will be picked up more strongly by the left-hand microphone, and will be reproduced more loudly in the left-hand speakers; phase differences in the sound also play their part.

Breadth and Depth

While right- and left-hand microphones and speakers only would be adequate to convey the illusion of right-to-left movement, the central microphone and speakers permit of obtaining also to a very considerable degree the illusion of depth of movement behind the screen.

If we accept this method as providing an adequate illusion of stereophony—and by all accounts it is perfectly adequate for the task—we are faced with the fact that we need three separate recording channels, three sound tracks on our film, and three separate reproducing channels. It will, however, be noticed that on the section of stereophonic film reproduced there is a fourth track, known as the control track; the object of this is to overcome the limitation of the restricted volume range of the sound track.

The Work of the Control Track

While we can record only 45 or 50 db. in the compass of the standard sound track, this control track, acting in effect as an automatic fader, adds from 25 to 50 db. to the range, and enables the film range to be increased to 70 or 100 db. This is still far from the total range of the human ear, which at 100 cycles extends over 90 db., at 1,000 cycles to as much as 125 db., and even at 10,000 cycles covers a range of 100 db. Nevertheless, the considerable advance made possible by the use of a control track must undoubtedly enhance enormously the realism of reproduction.

Obviously it is impracticable to record our three sound tracks and a control track on the one film with the picture, and a separate sound film has to be used. This in its turn involves the use of a sound head separate from the picture projector, a complication which many of us may feel is beyond the reach of any but the larger kinemas. It is, however, interesting to consider just what can be done within the limitations of a single married film.

First, the addition of a control track to a single sound track would have the advantage of permitting of the 25 to 50 db. increase in volume range. But in Warner's Vitasound system, shortly to be demonstrated in New York and Hollywood, the control track effects a further advance: it provides the first stage towards stereophony by improving the "presence"—by enabling sound to emanate either from a central speaker or from three sets of speakers spaced across the proscenium opening.

How Vitasound Works

The method in which it works is very ingenious; details of the film showing the sound and control tracks are given in Fig. 1. It will be seen that the control track takes the form of a clear line of varying width down the centre of the opaque perforation margin; the effect of the variations in width of this line is to vary the intensity of the 96-cycle signal produced by the perforations upon an additional photo-cell. Obviously, if the clear line is the full width of the perforations, the 96-cycle signal will be at its weakest, while when the clear area is a narrow line the signal will be at its strongest.

This 96-cycle control signal is rectified and smoothed, and applied, presumably, to the control grids of variable-*mu* valves in two separate amplifiers, feeding respectively the central speaker and the side speakers on the stage. By working at different points on the valve characteristics, however, it is so arranged that a given signal strength will have a different effect upon the two circuits. In point of fact, when the clear line is the full width of the perforations and the control signal is at its minimum, the side speakers are cut out altogether, the central speaker only operating. When the clear line is reduced to a width of about two-thirds of the perforations, the side speakers begin to function, and thereafter, as the line decreases in width, the output from all the speakers is progressively increased.

This is an exceedingly ingenious idea which, while it cannot be described as true stereophony, would, I imagine, do much to enhance realism of reproduction. On the practical side, it would have the great merit of needing only an easily made modification to a standard sound-head, while most kinemas have already duplicate amplifiers, and would need to instal, therefore, only the extra bands of speakers, plus the control unit which translates the control track into gain differences.

Stereo Control

A rather more complicated system, which produces true stereophony, if on a more limited scale than the more complicated systems, is also described by Warner's, under the name of "Stereo-control" Sound. It has often been suggested that, since in push-pull recording we produce two different side-by-side tracks, similar tracks could be used for purposes of stereophony. This is what is actually done, in conjunction with a control track, again on the perforation margin, but provided in this case by a number of variable-density frequencies.

Before going into the details of this system, let us first consider how a single control track can embody three separate and independent controls. Suppose that in recording the fader which controls the recorded amplitude also controls the output of a valve oscillator, producing a given frequency—for instance, 500 c.p.s.—in such a way that as the fader is tuned up so the amplitude of this frequency increases. We can then record this frequency upon a film, and the amplitude or loudness of the recording can be used, again through the medium of a variable-*mu* valve, to control the gain of a reproducing amplifier and act as an automatic fader.

Equally, we can have three similar recording channels, the faders in them controlling three separate oscillators producing three different frequencies—say, 500, 700 and 900 c.p.s.—which frequencies, in their modulated levels, can be combined and recorded upon one sound-track, producing a track similar to that of a musical chord and having the appearance of the left-hand track in Fig. 4. In reproduction these three

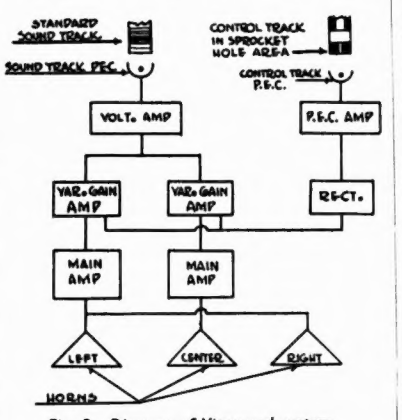

Fig. 2—Diagram of Vitasound system

frequencies can be separated out by means of filter circuits tuned to the respective frequencies, and again their individual amplitudes can be made to control three separate reproducing channels.

This is exactly what is done alike in the "Stereo-control" system and in the more elaborate systems. In the first, which we are at the moment discussing, the control frequencies take the form of a variable-density track recorded between the perforations, as shown in Fig. 3; in reproduction the 96-cycle sprocket-hole frequency is eliminated, and the three control frequencies filtered out and applied to the three reproduction channels.

One of these channels is fed by one of the twin sound-tracks and feeds into the central stage speaker. The other two channels are both fed by the other track and feed each into one bank of side speakers. By means of the control track the gain of each channel can be independently controlled, to the extent that any one bank of speakers can be completely silenced. Hence the sound may appear to be coming from any one of the sets of speakers, it may appear to be moving about the stage, or it may come from all three sets of speakers, producing the effect of a large source such as an orchestra.

Adaptability Advantages

Such a system can, it is claimed, be easily adapted to any push-pull type of sound-head, the additional exciter lamp and photo-cell being added to scan the control track. Three instead of two sets of amplifiers are needed and, again, three sets of speakers, as in Vitasound. In spite of these greater complications, it seems an eminently practicable set-up, and in my view well worth the extra elaboration over the simpler system—although Warner's evidently think otherwise, since it appears that it is not being marketed at the moment.

The "Stereo-control" system still does not give us all the possibilities of stereophony, because, although the volume of the two side banks of speakers can be independently varied, the sound fed to their amplifiers cannot be, since it comes from the same track on the film. While with a single sound source this may be no great drawback, if we have two separate sound sources supposed to be moving independently about the screen picture, it will be obviously necessary, to complete the illusion, that the sound from one source may vary independently of that from the other source. Thus, to secure full stereophony, we must have entirely separate tracks for the three sets of speakers. This is achieved in both of the double-film systems.

Research Work

Some of the earliest work on stereophony was carried out in the Bell Laboratories. The system demonstrated last April in New York represented an evolution from the classic experiment in which an orchestra was transmitted from Philadelphia to New York over three 'phone lines, the music reproduced in three sets of speakers in just the same way that we have been discussing. As adapted to film, it requires three separate sound tracks and a fourth control track (the actual film was illustrated in last month's IDEAL KINEMA).

The control track, made as already described, enables the 50 db. volume range of the film track to be enhanced to as much as 100 db. Furthermore, frequencies up to 14,000 c.p.s. are claimed to have been reproduced. A feature of this system is the so-called "enhancement" process, in which, after a film has been recorded, the conductor of the orchestra or the director of the film can play it through, and manipulate the volume controls of the three tracks, a new control track being then recorded for subsequent use; by means of this, it is actually possible to improve on the original rendering by an orchestra.

The last word in stereophonic systems is apparently RCA's Fantasound. Here,

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COMMUTATION AND THE NEUTRAL POINT

Effective Location for all Loads

By CYRIL SYLVESTER

BRUSH position of either a generator or motor in kinema theatre plant is an important factor; this because it governs in no small degree the efficiency of the machines. The *exact* brush position, the position where the machine will operate at maximum efficiency, cannot be determined in a haphazard way. This position, known as the neutral point, must be determined by test if good commutation is to be obtained.

The Commutation Theory

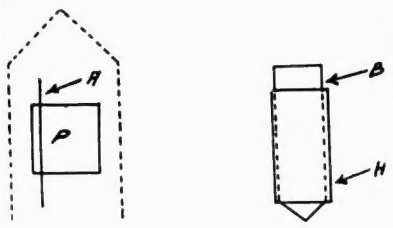
The theory of commutation is that the coils under commutation, those passing under the brushes, shall have the currents in them neutralised to such an extent that there is no sparking at all loads. In a carelessly located brush position the commutation may be sparkless at light and medium loads, but at intermittent heavy loads the sparking may be bad; here it is necessary to accurately determine the neutral point.

This is illustrated in Fig. 1, where the broken lines represent the sides of an armature coil; only the two sides of one coil are shown, since the same reasoning applies to all, irrespective of the type of winding. In this sketch P is the pole piece, and A is the left side of the coil moved a certain distance to the right; the other side of the coil will, of course, be in the same position relative to the other pole, the adjacent pole.

It will be seen that the broken lines are at equidistant points from the pole P. This is the exact neutral position, since the magnetism between the pole pieces is considerably less than that at any point on the face of P. Here, when the brushes short-circuit the coil, currents will pass in the coil; these are the weakest possible currents, and they can be well taken care of providing that the proper grade of brush is being used.

We will now assume that the brush rocker is not in its proper position. In this way the brushes will be short-circuiting coils which are not in the proper neutral position. This is shown by the coil side A. Here, when the brushes short-circuit the coil, the sides of the coil are cutting a large number of lines of force and the induced currents will be very large; in this way the coil becomes overheated and excessive sparking occurs.

The effect of the grade of brush on the current in the coil under commutation is



that high resistance brushes will more or less limit that amount of current flowing, and this without affecting the efficiency of the machine when under light loads. On intermittent heavy loads, however, such as occur when the projectors are changed over, the drop of voltage in the brushes causes too great a terminal voltage drop; here, in the case of a generator, the voltage across the shunt field winding is likely to fall to zero.

The Neutral Point

The neutral point can be located without the aid of expensive equipment. All that is necessary is to fashion two brushes as illustrated in Fig. 2. Here, H is a brush holder and B is a brush in the holder. It will be seen that one end of the brush, the end which rests on the commutator, has been pointed; both brushes should be treated this way.

To carry out the neutral position test the whole of the brushes should be removed from their holders, and the two prepared brushes inserted in adjacent holders on the *same* brush bar. But there is one important thing to be done; one of the brushes should be insulated from the holder by means of a thin piece of paper; tissue paper which has been saturated with paraffin wax will be very suitable. In this way there is no electrical connection between the two brushes, except by way of the armature.

It is now necessary to see that the brushes rest on adjacent commutator segments. This is arranged by twisting the holders a little in opposite directions; in this way, in the case of a lap-wound armature, one coil will be connected across the brushes.

A milli-voltmeter is now connected across the brushes and the shunt field winding of the machine is "flashed" by connecting it across the terminals of a storage battery. When the battery current ceases, the magnetism of the pole piece quickly falls and the lines of force cut the coil which is short-circuited by the brushes and the milli-voltmeter in series. This will induce a

Continued at foot of next column

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STEREOPHONY—A POST-WAR PROBLEM

Continued from page vii

obviously at the behest of Walt Disney, we have not only the four-track film illustrated, the dummy sound-heads, the three sets of

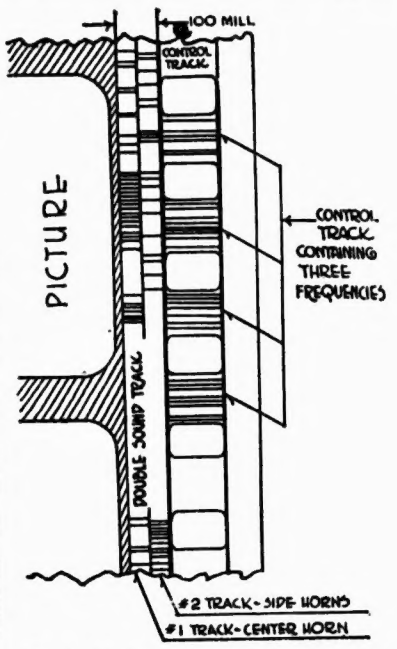

Fig. 3—Schematic diagram of Stereo-control tracks

amplifiers, the fourth control panel, and the three banks of stage speakers (the latter totalling 36 units), but, in addition, 44 loud-speakers spaced around the auditorium, which can be switched in by the projectionist. The purpose of the auditorium speakers is to give the illusion of a sound actually emanating from a point in the auditorium—

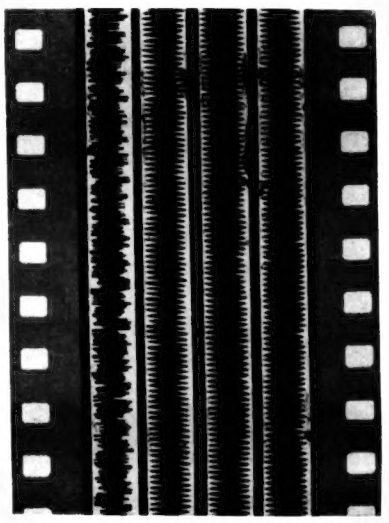

Fig. 4—Fantasound sound film, showing automatic control track on left for the three standard tracks at right

as, for instance, a bee flying right off the screen and buzzing about overhead.

One may feel that Disney was very wise in restricting the use of this complicated system to the road-showing of his new feature film after which it was named. Both the Bell Laboratories and RCA systems necessitate a separate sound head, with four scanning beams and four photo-cells, electrically interlocked with the projectors; the amplifiers and speakers provide the enormous output of 700 speech watts.

My own conviction is that the whole thing is too complicated ever to be commercial. But on the other hand, the simpler versions of similar equipment such as I have described appear to be perfectly practicable, and will, I venture to prophesy, provide a meaty topic of thought for projectionists after the war.

Continued from column 3.

current in the coil which will cause a deflection on the scale of the milli-voltmeter.

In wave windings the brushes should be placed on adjacent brush bars. That is, in a four-pole machine they will be 90 deg. apart, in a six-pole machine they will be 60 deg. apart, and so on. But in this case it will not be necessary to insulate one of the brushes.

Interpoles

The object of interpoles is to assist in the neutralising of current in the coils under commutation. These coils, being in series with the armature, carry current according to the load on the machine. In this way it will be seen that they are automatic in their action; that is, light loads mean that small currents have to be neutralised, and *vice-versa*.

The neutralising effect of an interpole can be increased by moving it nearer to the armature core. To do this a thin *shim* of soft iron should be placed between the base of the pole and the yoke of the field pieces. If the shim is slotted in the form of a U, it can readily be inserted in position when the interpole holding bolts have been slightly slackened.